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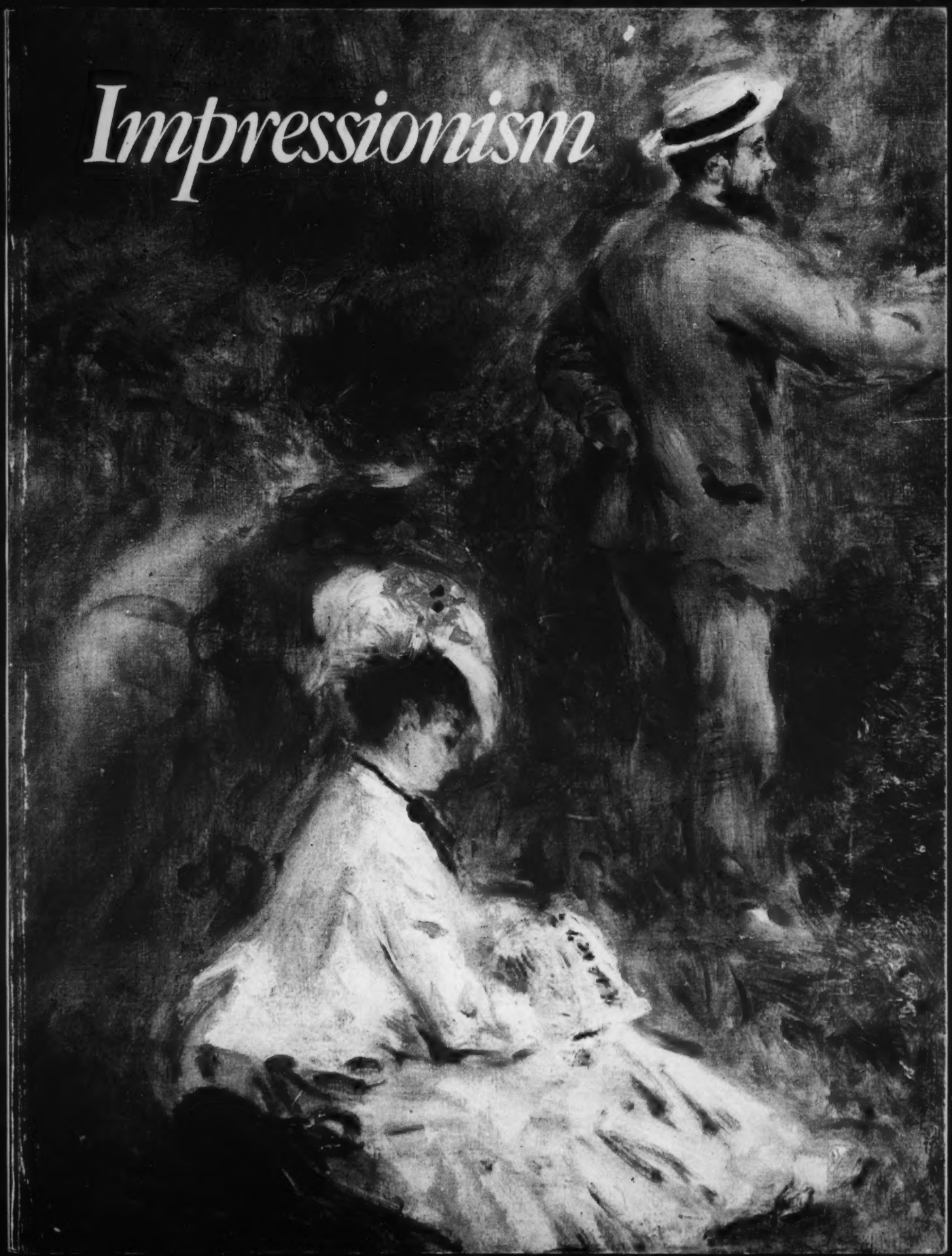
Impressionism



Impressionism

Its Masters, its Precursors, and its Influence in Britain

The Diploma Galleries
The Royal Academy of Arts
London

1974

General Information

This exhibition opens on
Saturday 9th February and closes on
Sunday 28th April 1974
Closed on Good Friday

Hours of Admission
Weekdays 10am - 6pm
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Preface

It seemed fitting to us that the centenary of the first Impressionist exhibition held in Paris in 1874 should be honoured in some suitable way. A major exhibition consisting of only the finest Impressionist pictures would of course have been the ideal gesture but under present economic conditions this would be quite impossible without very considerable financial backing. It must also be assumed that the owners of many of the great masterpieces of the movement will themselves require the presence of their pictures on their own walls at such a moment.

We have therefore opted for a more modest but nonetheless worthwhile celebration in the form of a relatively small exhibition which can be divided into three sections. First, the precursors of Impressionism in this country – notably Turner and Constable – together with the French predecessors including the Barbizon School. The second section contains such Impressionist paintings as could be borrowed from owners both public and private in this country. And here it must be said that an unsuspected richness is revealed thanks to the quite extraordinary generosity of the owners. The final and smaller part of the exhibition indicates the response to Impressionist theories and practice by British artists such as Steer, Sickert, Conder and others.

We asked Mr John House, Lecturer in the School of Fine Arts of the University of East Anglia, to advise us on the selection and to prepare the catalogue, and we are deeply grateful to him for the fruits of his scholarship and his energetic pursuit of the available material. His catalogue will be a useful and valuable work of reference that long outlasts the exhibition.

One pleasant aspect of this occasion is that it gives the Royal Academy the opportunity to provide an *amende honorable* to Monet and Pissarro whose pictures were rejected by the Academy when they submitted them in 1871.

The national collections, University museums, provincial galleries, and the Courtauld Institute of Art as well as numerous private owners many of whom wish to remain anonymous have combined to make this a distinguished display by lending so many of their finest works. To all of them, those who are named in the catalogue and those who have preferred to remain anonymous, we express our warmest thanks. Many members of museum staffs and other learned bodies as well as members of the art trade have been extremely helpful with advice and ideas and with the provision of photographs. We wish to thank in particular Timothy Bathurst, Alan Bowness, Peter Cochrane, Desmond Corcoran, William Darby, John Gage, Max Harari, Bill John, Peter Mitchell, William Plomer, Peyton Skipwith, Marion Spencer and Michel Strauss.

W. T. Monnington
President

Introduction

by **John House**

In retrospect, there are many reasons for celebrating the centenary of the so-called first Impressionist exhibition of 1874; the intervening hundred years have given this show, and Impressionism as a whole, a primary role to play at the beginning of the history of modern art. But in the context of art in Paris in the 1870s, the 1874 exhibition itself was mainly an occasion for mockery, and for art-critics to flex their muscles as satirists. It was one of these, Louis Leroy, who in reviewing the exhibition coined the term 'Impressionist', as a play on the title Monet gave one of his works in the show, *Impression, Soleil levant* (Musée Marmottan, Paris). So the name of the movement, far from reflecting any declaration of the aims of its participants, was a mocking catch-phrase which happened to stick; it tells one as little about the nature of the painting to which it is applied as do Fauvism and Cubism, two other labels of art-movements which grew out of critical quips.

But both in itself and because of its participants, the first Impressionist exhibition has considerable significance. It was one of the first important privately organised group shows, and, with its successors, it was a major stage in overthrowing the tyranny of the official Salon as offering the sole route to success for an artist in France. Many other independent exhibiting bodies followed, in France and in England, which left the Salon or the Royal Academy as only one of a far greater variety of outlets for contemporary art than before – a variety which it is obviously important to preserve. For the Royal Academy to hold England's tribute to this centenary is one sign of this freedom.

The greatest fame of the first Impressionist exhibition derives from those who participated in it, who included Cézanne, Degas, Monet, Berthe Morisot, Pissarro, Renoir and Sisley, as well as many artists now forgotten. Attempts to define Impressionism come unstuck through the great diversity of the contributions of these artists and of Manet, who is frequently classed with the group though he exhibited in none of their shows. Neither Manet nor Degas can be discussed in the same terms as the landscapists of the group, and even in landscape, the styles and intentions of the painters are very varied. This is not to say that Impressionism, as a style, is wholly undefinable, and it is hoped that the present exhibition will help to clarify the definition, by setting a varied and representative selection of Impressionist paintings in the context of the work of their predecessors. By such comparisons, one is able to assess the extent of the Impressionists' debt to the past, and to isolate the particular factors which made their style seem revolutionary. But the very diversity of Impressionist painting makes any such definition at best partial.

The archetypal Impressionist landscape is comparatively small in scale, contains clear, bright colours juxtaposed in varied broken touches,

and was usually largely executed out of doors. If we examine in turn the factors which go to make up an Impressionist painting, we will find that each, on its own, is substantially anticipated in previous work, but their combination in Impressionism produces something significantly new. By looking separately at the principal factors in terms of Impressionist landscape – outdoor working, brushwork, composition, colour, and subject-matter – we can identify this novelty more clearly.

French landscapists had executed small oil-studies out of doors at least since the mid-18th century – that is, since well before the impact of the English landscape school hit France in the 1820s. Corot's outdoor Italian studies of the 1820s (e.g. no. 28) grow directly from this tradition of French Classical landscape; they were meant as notations of effects of scenery and atmosphere, for use as the raw materials of the studio-compositions which the artist exhibited in public. In England at the time, the function of outdoor landscape studies was essentially similar, as raw materials rather than as definitive works in their own right; Turner seems rarely to have painted out of doors, and only once or twice did Constable submit outdoor work for exhibition – *Boat-Building near Flatford Mill* (Victoria and Albert Museum; exhibited R.A. 1815) was apparently entirely executed outside, and the far less elaborate *Water-Meadows near Salisbury* (no. 13), rejected by the R.A. in 1830, may have been too. However, in general, outdoor work remained only part of the landscapist's process of preparation – there remain great differences between Corot's and Rousseau's outdoor work and their exhibition pieces (e.g. nos. 28 and 29). But Corot at least must have felt the value of some of these studies in their own right, as in 1849, after the revolution had caused some liberalisation in official tastes, he chose to show one of his Italian studies of the 1820s; he showed another outdoor work in 1852. In France, it was Daubigny who moved to narrow the distinction between outdoor study and Salon-piece; in 1864 he showed at the Salon a large canvas mostly painted in front of nature, and his usual procedure was either to lay-in his large canvases outside, or to make enlargements with very little alteration from his landscape studies; his many smaller oils were presumably essentially outdoor works (e.g. no. 36). Neither of Monet's most immediate mentors, Boudin and Jongkind, painted exclusively outside – Boudin's often quoted advocacy of direct work from nature seems to have allowed him also to paint in the studio while the impression was still fresh, and Jongkind's outdoor work was in the main confined to water-colours, though in the 1860s he seems to have done some work in oils outside (cf. no. 44).

However, perhaps the most concerted attempts before 1860 to execute the complete canvas outside had been made in England, by the Pre-Raphaelites. Starting from a Ruskinian conception of truth to natural detail, very different from the broad notation of effects characteristic of their French contemporaries, Holman Hunt and Ford Madox Brown, particularly, saw painting direct from nature as the only way of reaching the type of truth they sought. Brown described in his Diary the difficulties

he had in working outside on *Pretty Baa-Lambs* (1851-2, City Museum and Art Gallery, Birmingham), and this and a remarkable group of smaller landscapes from the 1850s (e.g. no. 7) reflect his experiments. Hunt too observed the play of outdoor colour in the greatest detail, both in his Academy paintings (e.g. *Strayed Sheep*, 1852, Tate Gallery), and in his watercolours from nature (e.g. no. 16).

In their early works, the Impressionists followed the patterns set by their French mentors; their Salon-pieces (e.g. Sisley no. 105 and Pissarro no. 83) were probably not worked at all outside, but were based more or less closely on smaller oils, which were probably largely done on the spot (e.g. Pissarro's *Le Chemin de Halage*, Glasgow Art Gallery, Salon 1864?, for which the small study is in the Fitzwilliam Museum, Cambridge; and cf. Monet no. 66). Monet's first great effort to execute a vast canvas outside, *Femmes au Jardin* of 1866-7 (Jeu de Paume, Paris), had no follow-up, and when in 1880 Monet decided again to submit to the official Salon, he sent works enlarged in the traditional way from smaller outdoor paintings. But the landscapes shown at the Impressionist exhibitions of the 1870s were mostly smaller works presumably largely done outside, thus upgrading to the status of exhibition picture paintings of a type traditionally regarded only as studies. However, their experience in working outside showed them as much the limitations as the potential of this method; their increasing sensitivity to the minute changes of light made it a virtual impossibility to record what they saw before the effect had changed, and they realised more and more that making a picture – a two-dimensional coloured surface – imposed very different demands from the simple recording of natural effects. All the evidence of their later working-methods, both from documents and from the pictures themselves, shows an increasing emphasis on this act of picture-making, which in the 1880s led Renoir to abandon outdoor work on exhibition pictures, and Monet to retouch his outdoor canvases more and more extensively in his studio. In 1886, Monet wrote to his dealer Durand-Ruel insisting that his Belle-Isle work (e.g. no. 76) needed to be worked over in the peace and quiet of his studio, and it is clear that by 1900 most of his work was very extensively amplified indoors (cf. nos. 78 & 79). Sisley perhaps remained most faithful to outdoor work, though little evidence survives for his later procedure, and Pissarro from the 1880s was increasingly forced to work indoors, or from the vantage-point of a window (e.g. nos. 91 & 94) by his problems with his eyesight. Manet and Degas always used the studio for their exhibition paintings.

Allied to the Impressionist landscapists' outdoor work came a free, spontaneous handling of paint, used as a notation for the varied textures of nature. In part, this freedom arose simply from the demands of outdoor working, but the emphasis on the individual 'touche' became a deliberate part of their aims, and one which owed much to Manet. Manet inherited from his teacher Thomas Couture (no. 34) the European tradition of free painterly handling, and even in his large exhibition-pieces Manet left the individual paint-strokes as distinct elements in defining

the rhythm and pattern of the work. In smaller early works such as *La Musique aux Tuileries* (1862, National Gallery) his free, economical handling is very marked. Manet's paint-surfaces, allied perhaps with the expressive gestures of the brush in Delacroix's later work, helped provide the sanction for the broken surfaces of even the more highly finished Impressionist works (e.g. nos. 71 & 88), which contrast with the more unified textures achieved by previous French landscapists (e.g. nos. 29 & 50) in their more finished work. The agitated surfaces of Constable's later Academy pieces (e.g. no. 12) provide some parallel, but not one which the Impressionists would have known in detail when they were evolving their style – Monet's work at Bougival and La Grenouillère in 1869 antedates his first experience of Constable's work in London in 1870. However, this freedom of individual brushstrokes was not a stopping-point for them, and in their later work we find an increasing emphasis on the organisation of the rhythms created by the brushwork. Both Pissarro and Cézanne were by the late 1870s using small parallel hatching strokes, which impose an emphatic structure on the two-dimensional surface which is far more rigid than any found in nature (e.g. nos. 53 & 89) – this preoccupation with surface was to lead Pissarro in the later 1880s to espouse Pointillist methods (e.g. no. 91), though he soon found this method too restrictive. Sisley and especially Monet came increasingly, from the late 1870s, to use their brushwork to establish complex flowing rhythms across the canvas, not rigid like Pissarro's, but free and calligraphic, a means of uniting drawing and colour in one and the same gesture of the brush (e.g. nos. 75 & 111 – this is one respect in which Monet's work of the 1880s was so important for Van Gogh). This concentration on the surface quality of the brushstroke is part of their increased overall attention to picture-making in the 1880s.

In terms of pictorial composition, Impressionist landscape is often presented as wholly casual and unstructured, and in 1898 the Neo-Impressionist Paul Signac used this as one of his principal criticisms of it, commenting on its failure to organise and arrange the forms on the canvas. But Signac's criticism obscures the care taken by the Impressionists in their choice of landscape viewpoints, and many recurrent compositional patterns can be found in their work. Pissarro, Renoir and Sisley in general favoured a fairly clearly defined, if simple, perspectival structure to their work (e.g. nos. 84 & 96), of a type which looks back to Corot and Jongkind (e.g. nos. 27 & 43). However, like Degas in his own field of work, Monet and Cézanne were both working towards a more complex rethinking of the organisation of forms on the canvas; both increasingly avoided any direct perspectival lead-in to the view, and concentrated instead on the disposition of forms in successive planes of space across the picture-surface (e.g. nos. 53 & 71). Monet acknowledged that his own compositional patterns owed much to Japanese prints, which taught him to use the radical cut-offs and breaks in space which become common in his work after c. 1880 (e.g. nos. 75 & 76); but, from the late 1860s on, he was evolving patterns which allow the eye to

experience depth by colour-modulations and the suppression of detail, without recourse to the traditional means of linear perspective. On one level, Monet was exploiting in finished works the informality of previous landscape-studies, where no attention is paid to a structured spatial recession (e.g. Corot no. 28, & cf. Constable's studies nos. 8 & 9). But Monet's compositions use this informality, and the qualities of Japanese prints, for far more deliberate ends; he and Cézanne were trying to rethink the techniques of spatial representation which had been current in Western landscape since the 17th century, and to find a way of representing a three-dimensional scene in terms of the interplay of forms and colours, without violating the two-dimensional unity of the picture-surface. Monet's final reduction of his compositions in his last Water-Lily canvases to a simple pattern of colours and shapes across a vast canvas-surface (e.g. *Nymphéas*, c. 1916-26, National Gallery) has seemed, in retrospect, to anticipate many of the preoccupations of the field painters of today.

Comparison of much Impressionist work from the 1870s onwards with previous French landscape shows a very different use of colour in the structure of the picture. Corot and Rousseau conceived their scenes with a fairly muted palette, in a generally restricted range of colours, and with a few sharper colour-accents to add some life to the dominant soft greens, browns and beiges (e.g. nos. 29 & 50); modelling is achieved by strong contrasts of tone – sudden switches between dark and light used to articulate the scene. But in a work such as *Effet d'Automne à Argenteuil* (1873, no. 71) Monet uses colour in a quite different way, juxtaposing clear, light hues, and modelling the scene principally by changes of colour. Soft blues and greens set off the accentuated yellows and oranges of the sunlight, instead of dark and light tones standing for shadow and highlight. It was this modelling by colour, and not by dark and light, that Pissarro taught Cézanne as the basis for their new methods in the early 1870s. However, if one compares this Monet with many Impressionist works from the early 1870s, one finds that the use of basically tonal compositions with small coloured accents survived well into the 1870s (e.g. nos. 84, 106 & 110). At first, it was only in sunlit scenes that clear, contrasting colour was used (e.g. no. 107), and only in the later 1870s do nuances of shifting colour appear more and more even in less brightly lit scenes (e.g. no. 89). This move towards colour-modelling was in part certainly the result of the artists simply learning to perceive nature in colouristic rather than tonal terms; but their use of colour has several important precedents. The Pre-Raphaelites used colour in a very similar way, with clear contrasts conveying the elaborate detail of their foregrounds, and soft colour-gradations showing the effects of distance; Delacroix was startled by Holman Hunt's *Strayed Sheep* when he saw it at the Paris Exposition Universelle of 1855, but Pre-Raphaelite colour can have had no direct effect on the Impressionists. It was, rather, Delacroix himself whose colour was the closest precedent for theirs (cf. no. 38). His *Ovid among the Scythians* (Salon of 1859; National Gallery)

shows a far wider range of colour than most contemporary French landscape, and his late work, together with the accounts of his practice which appeared in books by Silvestre and Piron shortly after his death in 1863, must have been a powerful incentive to them to conceive their work in terms of an overall structure of colour. Manet's work in the 1860s, by contrast, was basically tonal with small colour-accents (e.g. *La Musique aux Tuileries*), and even in his late work, where he moved towards the lighter, brighter palette of Monet, Manet shows less interest in the use of shifting nuances of colour to express form (e.g. no. 64).

However, in some later works, from the mid-1880s, Monet, Renoir and Sisley keyed up their colour still further, emphasising broad contrasts of complementary colours over the whole picture-surface, and mixing their paints with white to heighten the overall luminosity of the scene. In Monet's and Renoir's work, this was, in part, caused by their experience of trying to paint the light of the Mediterranean – they had to find some way of conveying the brightness and dazzle of the south with the paints at their disposal. Late in his life, Cézanne said that one of his great discoveries had been that 'sunlight cannot be reproduced, but that it must be represented by something else – by colour', and Monet and Renoir seem to have reached the same conclusions in the south (e.g. no. 77). The effect of these adjustments is to emphasise the overall colour-structure of the picture, and, in Monet's later work, such as the London series (1899-1904), integrated colour-harmonies became predominant – a change which seems to have led him to a reassessment of Turner's late work, for which he expressed his admiration in 1892 (cf. no. 78, and compare with Turner, no. 22). This changing attitude to colour was, in general terms, another symptom of the Impressionists' gradual realisation of the impossibility of making a literal record of nature, and of the importance of conceiving their scenes fundamentally as paintings.

This discussion of working-methods, handling, composition and colour can be applied to Monet, Pissarro and Sisley, and to Renoir's and Cézanne's work from nature; Renoir's and Cézanne's bathers, and the work of Manet and Degas, raise many different problems – Renoir's attempt to harness modern art to his version of the Classical Tradition, the role of the imagination in Cézanne's work, Manet's relationship to past art in his methods and visual source-material, and the elaborate processes Degas went through to give his compositions their air of immediacy. But in one respect, in subject-matter, all these artists, except perhaps Cézanne, can be discussed in the same terms – for their attempts to paint explicitly and characteristically modern subjects.

The immediate background for much of the group's early work was set by Baudelaire in his essay on Constantin Guys, *The Painter of Modern Life*, written in 1859/60, published in 1863. Baudelaire's concentration on fashionable Paris, and on the anonymity of the individual in crowds, had an immediate effect on Manet (e.g. *La Musique aux Tuileries*, which includes Baudelaire), and on Boudin, who painted the boulevards of

Paris, as transferred in summer to the beaches of Trouville (e.g. no. 25, and compare Constable no. 10). Monet and Renoir often chose modern group-scenes, and at Argenteuil they painted, with similar detachment, the world of Paris's fashionable suburban regattas. Much of Renoir's other work of the 1870s concentrates more directly on individuals and their psychological situations (e.g. *La Loge*, exhibited at the first Impressionist exhibition 1874, Courtauld Institute), and Monet strayed on occasion into the world of modern technology, the industrial suburb and the railway station (e.g. no. 73). Degas, like Renoir, was interested in urban entertainments (e.g. the ballet, nos. 55 & 56, & *Ballet de 'Robert le Diable'*, Victoria and Albert Museum; the circus, *Mlle. Lala au Cirque Fernando*, 1879, National Gallery), but concentrated not on the sentiments of the participants, but on the intricate interweaving of figures in varied groupings, giving the eye various focuses of attention. Pissarro kept more to the small country towns and the life of the peasants working round them, themes derived from Millet, though Pissarro's utopian anarchism was a very different motivation from Millet's fatalism (cf. nos. 46 & 92); only in the 1890s did Pissarro work extensively in Rouen and Paris, and concentrate on the life of the city (e.g. no. 94).

It should, though, be emphasised that there was nothing radically innovatory about this concentration on the modern subject. Most of Constable's work (e.g. no. 12), Crome's *Boulevard des Italiens* (no. 14), and Turner's works referring to modern technology (cf. no. 21, and *Rain, Steam and Speed*, 1844, National Gallery), show the English landscapists working in this vein, and the origins of it lie in 17th century Dutch art. The Dutch tradition of contemporary landscape, seascape and townscape helped the Realists and Impressionists to find a subject-matter for their landscapes which could replace the French tradition of classical or literary content which they were discarding.

But exclusive concentration on the everyday, human content of Impressionist subject-matter does not do justice to its full range. Much of the landscape shown by the Impressionists is essentially man-made – roads, fields, villages, boats on rivers – but Monet and Cézanne in particular were also obsessed by nature at its most intractable – mountains and rocks – and Monet by the forces of the elements – snow and ice, sea and wind lashing broken coastlines (e.g. nos. 74 & 76). This fascination for elemental forces relates them to Romantic views of nature, as shown in Théodore Rousseau's forests (e.g. no. 50), which are very different from the everyday world of their more human-scaled scenes. Monet's early sea-coast views, conceived very much on a human scale (e.g. no. 66), gave way in the 1880s to a very different vision of the coast, with vast structural forms kept separate from any human reference. Moreover, in their later work Monet and Cézanne, by concentrating on single images in long sequences of canvases, gave some of their subjects an almost metaphysical force – for instance, Cézanne's views of *Mont Sainte-Victoire*, Monet's *Haystacks* (e.g. no. 78) and *Rouen Cathedral* series (one e.g. in National Museum of Wales, Cardiff, five in Jeu de Paume, Paris). At

least by the mid-1880s, Monet intended his groups of paintings of different sites each to give some overall mood or feeling as a group, and played off one group against another. He went on occasions to great lengths to preserve this dominant mood – in 1889 he meant his paintings of the Creuse to be of stark winter effects, in contrast to the lightness and delicacy of the Antibes views of the previous year (e.g. no. 77). However, his work in the Creuse was delayed by rain, and spring buds started to grow on a great oak-tree he was painting; rather than lose his winter effect, he employed workmen to strip off the buds before he could finish his work, so important was his preconception of the type of effect he wanted to paint. His simultaneous susceptibility to the overall mood of scenes of nature and to the specific effects of light is surprisingly close to the late Constable who, in emending the proofs of his *English Landscape Scenery* (1829 +), concentrated both on refining the verbal precision of his description of specific effects, and on adding quotations to amplify the poetic qualities of the scene, thus extending both the descriptive and the suggestive dimensions of his work; Monet seems to have been pursuing a similar sort of extension of the range of his work in his later paintings.

Enough has been said to suggest the great variety of the Impressionists' responses to nature, both in the execution and organisation of their paintings, and in the moods and themes they painted. Different strands of their work suggest different relationships to their predecessors and to other artists within the group, and it is hoped that the present exhibition will illustrate many of these cross-relationships, while showing the impossibility of giving any one definition to Impressionism as a whole.

It is still harder to define English Impressionism, and this exhibition makes no attempt to treat it in its entirety; this would require a large show on its own, which would certainly help to challenge many too readily accepted generalisations about late 19th century landscape painting. The present exhibition only aims to treat one aspect of it, the occasions when its artists came closest to any of the facets of French Impressionism. This restriction of aim means that no artists working in Britain are fully represented, and some obvious candidates, for instance the Glasgow school, do not figure at all; but it is hoped that, in the present context, a concentration on the closest ties with France will provide some unity of its own, and will illustrate the extent and the depth of understanding which some artists in England had of contemporary French work. English Impressionism grew partly out of previous British landscape, partly out of the academic French Realism of Bastien-Lepage, and only on occasions from the Impressionist masters themselves. These specific links can be traced back to exhibitions seen, either in Paris or the few showings of Impressionist work in London in the 1880s and 1890s, or to personal contacts, notably those made through Sickert, through Camille Pissarro's eldest son Lucien, who settled in London in 1890, and through John Singer Sargent. Initial Anglo-French contacts in the 1880s had largely been made through Whistler, who did not, however, prove a

particularly fruitful source of introductions for young English artists, after having introduced Sickert to Degas in 1883.

The 'London Impressionists' show of December 1889 showed direct French Impressionist influence only in the work of Sickert – whose preface to the catalogue propounded an unequivocal modern life aesthetic – and Wilson Steer. And Sickert's works, owing much to Degas, could hardly have been less like Steer's brightly coloured Monet-orientated beach-scenes (e.g. no. 133). The New English Art Club, founded in 1886, provided a focal point for francophile artists in London, and showed works by Degas, Monet and Renoir in the 1890s, but it never reached, or claimed to represent, any sort of stylistic coherence. Steer's early flirtation with the full colour of Impressionism gave way after 1894 to a period of deliberate return to British traditions (e.g. no. 135); Sickert remained, in his working-methods and in themes and compositions, closest to Degas, though on occasions he showed an interest in a fuller and richer colour-range (e.g. no. 131). Sargent's contacts with Monet, and Lucien Pissarro's experience of working with his father, had less and less impact on their later painting. George Clausen was helped by Monet's work to move from the Realism of Bastien-Lepage through a phase of complex, coloured visions of nature, before he reached the stylised formula of his last paintings. Perhaps the most consistently French-influenced artist working in England at the period was the American Mark Fisher, who, after direct contact with the Impressionists in the 1860s and 1870s, continued to work in a modified Impressionist vein. Examples of other artists' works are included in the present exhibition to show the moments when their work came closest to French Impressionism. The present exhibition closes on the eve of Roger Fry's Post-Impressionist Exhibition in 1910, and the latest works exhibited, those by Spencer Gore, and Orpen's *Homage to Manet* (nos. 119, 120 & 121) show the polar extremes of English admiration for Impressionism; Orpen's group-portrait enshrines Manet's earlier work and style as part of the old-master tradition, while Gore in 1907-10 was using the later developments of Monet, Pissarro and Degas as the starting-point for developing his own radical idiom. Gore's work after he had seen Fry's show, and that of his friends, is outside the scope of the present exhibition.

Outline chronology of Impressionism and its relationships with British Art, 1855-1910

1855	Exposition Universelle in Paris. Courbet's private exhibition. Pissarro arrives in France, meets Corot.
1856	Manet leaves Couture's studio. Turner Bequest acquired for British nation, many works displayed.
1857	Daubigny launches studio boat. Sheepshanks Collection given to South Kensington Museum. (ca.) Monet meets Boudin.
1857-61	Sisley in London.
1858	Renoir leaves work at porcelain factory.
1859	Manet rejected at Salon. Monet visits Paris. meets Troyon and Pissarro. (ca.) Manet meets Baudelaire.
1860	Monet posted to Algeria on military service.
1861	Manet gains honourable mention at Salon. Delacroix's St.-Sulpice murals opened. Cézanne first visits Paris, meets Pissarro and Guillaumin. Morisot works with Corot. Fisher enters Gleyre's studio.
1862	Monet meets Jongkind, enters Gleyre's studio, where meets Renoir, Sisley, Bazille. Opening of La Porte Chinoise, shop selling Japanese bric-à-brac.
1863	Salon des Refusés includes Manet, Whistler, Jongkind, Pissarro, Cézanne. Death of Delacroix. Publication of Baudelaire's essay on Guys, *The Painter of Modern Life*.
1864	Manet, Pissarro, Renoir, Morisot at Salon; Cézanne rejected. Delacroix studio sales. Monet meets Courbet. Renoir meets Diaz.
1865	Manet, Degas, Pissarro, Monet, Renoir, Morisot at Salon.
1866	Degas, Pissarro, Monet, Sisley, Bazille, Morisot at Salon; Manet, Cézanne, Renoir rejected. Zola meets Manet, publishes first art-criticism, dedicated to Cézanne.
1867	Exposition Universelle in Paris, includes large Japanese section. Courbet and Manet hold private exhibitions. Pissarro, Cézanne, Monet, Renoir, Sisley, Bazille all rejected at Salon. Deaths of Ingres, Théodore Rousseau, Baudelaire.
1868	Manet, Degas, Pissarro, Renoir, Bazille, Monet, Sisley, Morisot at Salon; Cézanne rejected. Morisot meets Manet. Manet visits London.
1869	Manet, Degas, Pissarro, Renoir, Bazille at Salon; Cézanne, Monet, Sisley rejected. Manet and Monet become friends. Gonzalès meets Manet. Development of Café Guerbois as artists' centre.
1870	Manet, Degas, Pissarro, Sisley, Bazille, Morisot at Salon; Monet rejected. Franco-Prussian War; Monet and Pissarro go to London, where they meet Durand-Ruel; Bazille killed.
1870-5	Durand-Ruel's exhibitions in London of Society of French Artists, include works by Monet, Pissarro, Manet, Degas, Sisley, Renoir, Morisot, Gonzalès.
1871	Commune. Monet and Pissarro rejected by R.A. Monet visits Holland on way back to France. Degas visits London.
1872	Manet and Morisot at Salon; Renoir rejected. Monet moves to Argenteuil where Renoir and Sisley often visit him. Pissarro moves to Pontoise, where Cézanne joins him. Mark Fisher settles in England. (winter) Degas in New Orleans.
1873	Manet and Morisot at Salon; Renoir rejected. (ca.) Monet launches his studio boat.
1874	Manet at Salon. First group exhibition, leads to group being christened 'Impressionists'. Exhibitors include Boudin, Cézanne, Degas, Guillaumin, Monet, Morisot, Pissarro, Renoir, Sisley among 30 participants. Manet works with Monet at Argenteuil. Sisley visits London and Hampton Court. Morisot marries Manet's brother Eugène.
1875	Manet at Salon. Impressionists' public sale, of works by Monet, Renoir, Sisley, Morisot. Deaths of Corot, Millet.
1876	Gauguin at Salon; Manet and Cézanne rejected. Second group exhibition, includes Caillebotte, Degas, Monet, Morisot, Pissarro, Renoir, Sisley among 18 participants. Monet meets Sargent.

1877 Manet at Salon. Third group exhibition, includes Caillebotte, Cézanne, Degas, Guillaumin, Monet, Morisot, Pissarro, Renoir, Sisley among 18 participants. Second Impressionist sale, of works by Caillebotte, Pissarro, Renoir, Sisley. Death of Courbet.

1878 Exposition Universelle in Paris. Renoir at Salon; Cézanne rejected. Monet moves to Vétheuil. Death of Daubigny. Daumier retrospective exhibition, of paintings.

1879 Manet and Renoir at Salon; Sisley and Cézanne rejected. Fourth group exhibition, includes Caillebotte, Cassatt, Degas, Gauguin, Monet, Pissarro among 16 participants. Renoir exhibition at *La Vie Moderne* offices. Deaths of Daumier, Couture.

1880 Manet, Monet and Renoir at Salon. Fifth group exhibition, includes Caillebotte, Cassatt, Degas, Gauguin, Guillaumin, Morisot, Pissarro among 18 participants. Monet exhibition at *La Vie Moderne* offices. Sisley moves to area round Moret. Monet visits coast, first of a sequence of painting-trips in the decade.

1881 Manet, Renoir at Salon. Sixth group exhibition, includes Cassatt, Degas, Gauguin, Guillaumin, Morisot, Pissarro among 13 participants. Renoir visits Algiers in spring, Italy in autumn. Manet given Légion d'Honneur. Monet moves to Poissy. Sisley visits Isle of Wight, has exhibition at *La Vie Moderne* offices.

1882 Manet, Renoir and Cézanne at Salon. Seventh group exhibition, includes only Caillebotte, Gauguin, Guillaumin, Monet, Morisot, Pissarro, Renoir, Sisley, Vignon. Renoir visits Algiers again. Courbet retrospective exhibition. Small exhibition of Impressionist paintings organised by Durand-Ruel in London.

1882-4 Edward Stott and Steer studying in Paris.

1883 Deaths of Manet, Eva Gonzalès. Renoir at Salon. Durand-Ruel holds one-man exhibitions of Boudin, Monet, Renoir, Pissarro, Sisley. Monet moves to Giverny; in December holidays with Renoir on Riviera, where they visit Cézanne. Steer visits England in summer. Sickert visits Paris, meets Degas, visits Manet's studio. Clausen studying in Paris. Durand-Ruel mounts Impressionist exhibition at Dowdeswell's Galleries, London, including Degas, Manet, Monet, Pissarro, Renoir, Sisley, Cassatt, Morisot.

1884 Manet memorial exhibition and sale. Monet first paints on Riviera. Pissarro moves to Éragny. First Salon des Indépendants, includes Seurat's *Baignade*. Death of Bastien-Lepage.

1885 Delacroix retrospective exhibition. Monet shows at Petit's Exposition Internationale. Pissarro meets Seurat and Signac. Renoir and Cézanne working at La Roche-Guyon. Sickert visits Dieppe, contact with Degas. Sargent moves base to England.

1886 Eighth group exhibition, includes Cassatt, Degas, Gauguin, Guillaumin, Morisot, Pissarro, Lucien Pissarro, Seurat, Signac among 17 participants. Monet, Renoir show at Petit's. Zola publishes *L'Oeuvre*. Death of Monticelli. Foundation of New English Art Club.

1887 Monet, Renoir, Pissarro, Morisot show at Petit's. Millet retrospective exhibition. (summer) Monet in London with Whistler. (winter) Royal Society of British Artists exhibition, under presidency of Whistler, includes Monet, who visits London for opening.

1887 and several of following years Steer visits France.

1888 Durand-Ruel mounts exhibition of Renoir, Sisley, Pissarro. Monet exhibition at Boussod & Valadon, organised by Théo Van Gogh. Renoir stays with Cézanne at Aix. Constable sketches enter Victoria and Albert Museum. Degas shown at N.E.A.C.

1889 Exposition Universelle in Paris. Monet exhibition at Boussod & Valadon. Major Monet/Rodin exhibition at Petit's. Monet exhibition at Goupil Gallery, London. (December) 'London Impressionists' exhibition at Goupil Gallery, includes Sickert, Steer.

1889-93 William Rothenstein in Paris.

1890 Renoir at Salon. Subscription organised by Monet buys Manet's *Olympia* for State. Death of Vincent Van Gogh. Camille Pissarro works in London. Lucien Pissarro settles in England. Conder arrives in Paris, meets Rothenstein.

1891 Monet *Haystack* series shown. Deaths of Seurat, Jongkind. Guillaumin wins prize in lottery. Monet and Degas in N.E.A.C. winter exhibition; Monet visits London.

1892 Durand-Ruel mounts retrospective exhibitions of Pissarro and Renoir. Camille Pissarro works in London. Degas in N.E.A.C. winter exhibition.

1893 Degas, Monet, Morisot in N.E.A.C. exhibition.

1894 Death of Caillebotte. Cézanne visits Monet at Giverny. Conder moves base to London.

1895 Monet *Rouen Cathedral* series shown. Vollard mounts Cézanne exhibition. Death of Berthe Morisot. Sickert's first visit to Venice.

1897 Part of Caillebotte Bequest of Impressionist paintings enters Luxembourg Museum. Petit mounts Sisley retrospective exhibition. Pissarro works in London, Sisley in South Wales. Renoir in N.E.A.C. exhibition.

1898 Death of Boudin. Impressionist works shown at Guildhall, London.

1898 and later Impressionist works shown in International Society exhibitions, under presidency of Whistler.

1898-1905 Sickert based in Dieppe.

1899 Death of Sisley. Monet starts work on London series.

1900 Exposition Universelle in Paris; Impressionists included in exposition centenniale. Monet's first *Water-Garden* series exhibited. Monet in N.E.A.C. exhibition

1901 Exhibition of Impressionist works at Hanover Gallery, London, organised by Durand-Ruel.

1903 Deaths of Pissarro, Whistler, Gauguin.

1904-5 Gore visits Dieppe, meets Sickert, visits Paris.

1905 Major Impressionist exhibition at Grafton Gallery, London, organised by Durand-Ruel. Sickert returns base to London.

1906 Death of Cézanne.

1907 Cézanne retrospective exhibition at Salon d'Automne. Creation of Fitzroy Street Group, including Sickert, Gore, William Rothenstein, Lucien Pissarro.

1909 Death of Conder.

1910 (November) Opening of Roger Fry's exhibition 'Manet and the Post-Impressionists', Grafton Galleries, London.

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This list is intended for supplementary general reading; references to catalogues, and to sources which supply detailed information about individual pictures, will be found in the catalogue-entries for each picture.

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Catalogue

All works are oil on canvas unless otherwise stated. Height precedes width.

Dates for the pictures appear in brackets unless the painting is dated by the artist.
[1860-2] means that the painting was under way from 1860 until 1862.
[1860/2] means that the painting was executed at some time between 1860 and 1862.

References are given to sources which supply detailed catalogue-information about individual paintings.

Abbreviations used in references are cited in full below the headnote for the artist in question.

The headnotes provide only a skeleton biography; fuller biographical details about the French Impressionists will be found in the *Outline chronology*.

I: British Precursors

Bonington, Richard Parkes (1802-28)

Brought up in Nottingham, moved to France 1817, to Paris 1818, where met Delacroix c. 1818, Huet 1820. In Gros's studio 1820-2. First worked on Channel coast 1821, visited Flanders & Belgium 1823. With Delacroix in London 1825, shared Delacroix's studio on return to Paris. Visited Venice 1826. Died in London. Exhibited at Salon and R.A. Main themes: landscapes, seascapes, townscapes, costume-pieces.

Abbreviation: *Nottingham* 1965: *R. P. Bonington*, exhibition at Castle Museum and Art Gallery, Nottingham, 1965.

1 Paris – Luxembourg Gardens

[*c.* 1823/4?] not signed.
Watercolour on paper.
7.6 × 13cm / 3 × 5¼in.
Ref: *Nottingham* 1965, no. 211.

This neatly-handled park-scene is partly topographical, partly atmospheric in interest, showing the two facets of Bonington's sketching from nature. Compare Constable no. 9, and the Impressionists' park and boulevard scenes, for this detached view of the fashionable urban scene.

Lent by the British Museum.

2 Sunset – a Sketch

Plate IIb

[*c.* 1825?] not signed.
Oil on millboard.
27.3 × 32.5cm / 10¾ × 12¾in.

This work entered the South Kensington Museum in the Sheepshanks Gift of 1857. Its composition in general type owes much to Claude, Vernet, and the French classical landscape tradition, but the treatment of the sunset and its reflection suggests a link with Turner, whose work Bonington greatly admired on his visit to London in 1825. The sun's position is emphasised late in the painting's execution by a crisp vertical dab of paint. Compare Turner no. 22 for the simple orange/blue colour-scheme.

Lent by the Victoria and Albert Museum.

3 Fisherfolk on the Normandy Coast

[*c.* 1826?] not signed.
64 × 96cm / 25¼ × 37¾in.
Ref: *Nottingham* 1965, no. 268.

Bonington exhibited coast-scenes of this type in London and Paris. This example, more freely worked than some, retains the 'marvellous sense of effect and facility of execution' which Delacroix praised in 1858, while saying that Bonington tended to lose this freshness by reworking his canvases too much. Like his friend Huet (cf. no. 42), Bonington focused his beach-scenes on the local inhabitants and their boats, set off against the cliffs. He probably only worked on his smallest oils (e.g. no. 5) out of doors.

Lent by a Private Collector.

4 Near Rouen

[*c.* 1826/7?] not signed.
Oil on millboard.
28 × 33cm / 11 × 13in.
Ref: *Nottingham* 1965, no. 259.

Rouen Cathedral is seen in the right background (cf. Turner no. 19), but the scene is not treated for its topographical interest, but for its effects of lighting and its foliage-textures, whose treatment is more specific than usual in Bonington's work. This work may well have been executed out of doors.

Lent by a Private Collector.

5 Estuary with a Sailing-Boat

[*c.* 1827?] not signed.
Oil on board.
21.5 × 34.3cm / 8½ × 13½in.
Ref: *National Gallery of Scotland. Shorter Catalogue*, 1970, p. 6.

This broadly-handled little oil was very probably executed out of doors, but shows great precision in the placing of its vertical accents against the dominant horizontals. Huet was executing very similar studies at this period; he, like Bonington, was working

in Normandy in 1825, and they worked together there in 1828.

Lent by the National Gallery of Scotland, Edinburgh.

6 Coast-Scene with Shipping

1828 initialed and dated.
Watercolour on paper.
13.3 × 18.4cm / 5¼ × 7¼in.
Ref: *Nottingham* 1965, no. 230.

This dated watercolour is from the last summer of Bonington's life, when he was on the Normandy coast with Huet. In contrast to no. 1, it is broadly and fluently treated, using drawing to suggest form and modelling without recording specific details.

Lent by Aberdeen Art Gallery and Museum.

Brown, Ford Madox (1821-93)

Born in Calais, in Belgium 1833-9, studied under Wappers in Antwerp 1837-9. In Paris 1840-4, admired Delacroix etc. In Italy 1845-6. Settled in London 1846. Teacher of Rossetti 1848, became close associate of Pre-Raphaelites. Outdoor naturalism at its height *c.* 1848-55; otherwise, main themes literary or historical.

7 The Hayfield

Plate Vb

1855 signed, dated, and inscribed Hendon.
23 × 32cm / 9 × 12½in.
Ref: *Ford Madox Brown*, exhibition organised by the Walker Art Gallery, Liverpool, 1964, no. 33.

This detailed little scene, once owned by William Morris, was painted largely out of doors between July and December 1855, and only some of the foreground trappings seem to have been added in the studio. Brown described its progress in his diary, and later, in his 1865 exhibition catalogue, wrote of it: 'The stacking of the second crop of hay has been delayed by rain, which has heightened the green of the remaining grass, together with the brown of the hay. The consequence was an effect of unusual beauty of colour, making the hay, by contrast with the green grass, positively red or pink, under the glow of twilight here presented'. In the 1850s, in works like this, *Pretty Baa-Lambs* (City Museum and Art Gallery, Birmingham), and *Carrying Corn* (Tate Gallery), Brown was pursuing his aims of direct work from nature through all changes of weather, much as Monet did twenty years later. Monet is, though, most unlikely to have known of Brown's efforts. In his little outdoor views, Brown often adds foreground figures (here the artist, with palette and parasol), contemplating the beauties of the scene.

Lent by John Gillum, Esq.

Constable, John (1776-1837)

Born in East Bergholt, Suffolk, and worked much in this area throughout his career; other principal sites Hampstead, Salisbury, S. Coast. Never travelled abroad. Exhibited at R.A. from 1802; elected A.R.A. 1819, R.A. 1829. Gold Medal at Paris Salon 1824, very influential on young French landscapists into 1830s, while his work could be seen at Paris dealers. Evolved his landscape style from Dutch 17th century and from Claude.

8 Study of Tree-Trunks

[*c.* 1821?] not signed.
Oil on paper.
24.8 × 29.2cm / 9¾ × 11½in.
Ref: G. Reynolds, *Catalogue of the Constable Collection in the Victoria and Albert Museum*, 1960, no. 234.

This little outdoor sketch, with its cut-offs and breaks in scale, shows many of the compositional traits which, in late 19th century works, are normally attributed to the influence of the Japanese print. Inventive compositional patterns such as this are not unusual in Constable's small works from nature, but in his large exhibition pieces he normally creates more clearly defined schemes of recession (cf. no. 12).

Lent by the Victoria and Albert Museum.

9 Landscape Study: Figures by a Clump of Trees

[*c.* 1821/3] not signed.
Oil on paper.
24 × 29.2cm / 9⅜ × 11½in.

Ref: *Romantic Art in Britain. Paintings and Drawings 1760-1860*, exhibition at Detroit Institute of Arts etc., 1968, no. 127.

This study, probably made on Hampstead Heath, anticipates Monet's London park-scenes of 1870-1 in its small figures in an open foreground, though Monet had no chance to see Constable's studies at this period.

Lent by the Royal Academy of Arts.

10 Brighton Beach with Colliers

1824 inscribed on reverse (cf. below).
Oil on paper.
14.9 × 24.8cm / 5⅞ × 9¾in.
Ref: G. Reynolds, *Catalogue of the Constable Collection in the Victoria and Albert Museum*, 1960, no. 266.

Constable's attention to specific effects is shown by the very precise inscription on the reverse of the sheet: '3d tide receeding left the beach wet – Head of the Chain Pier Beach Brighton July 19 Evg., 1824 . . . . – Very lovely Evening – looking Eastward – cliffs & light off a dark grey[?] effect – background – very white and golden light.' In a letter of summer 1824, Constable protested about the state of Brighton: 'Brighton is the receptacle of the fashion and off-scouring of London. The magnificence of the sea . . . is drowned in the din and tumult of stage-coaches, gigs, flys, &c. and the beach is only Piccadilly or worse by the seaside . . . in short, there is nothing here for a painter but the breakers and the sky, which have been lovely indeed, and always varying.' Despite this, the beach inspired some of Constable's freshest outdoor sketches, which anticipate Boudin (cf. no. 25), though Boudin could not have known them.

Lent by the Victoria and Albert Museum.

11 Seascape Study with Rain Clouds

[*c.* 1824/8] not signed.
22 × 31cm / 8¾ × 12¼in.
Ref: *La Peinture romantique anglaise et les Préraphaélites*, exhibition at Petit Palais, Paris, 1972, no. 58.

Probably painted in Brighton, this masterly notation of a passing shower shows 'the breakers and the sky' which attracted Constable on the south coast (cf. no. 10). His sea-sketches were, he wrote, 'done in the lid of my box on my knees.'

Lent by the Royal Academy of Arts.

12 The Leaping Horse

[1824-5] not signed.
142 × 187cm / 56 × 73¾in.
Ref: *La Peinture romantique anglaise et les Préraphaélites*, exhibition at Petit Palais, Paris, 1972, no. 57.

This painting, shown at the R.A. in 1825, was the last of Constable's six large canal scenes of 1819-25; it shows a barge-horse leaping one of the barriers put on the tow-path of the canalised Stour to stop cattle straying. Constable described the scene: 'It is a canal and full of the bustle incident to such a scene where four or five boats are passing with dogs, horses, boys & men & women & children, and best of all old timber-props, water-plants, willow-stumps, sedges, old nets, &c &c &c', and 'a more-hen frightened from her nest – near by in the meadows is the fine Gothic tower of Dedham.' Dedham Church is not, in fact, visible from this angle of view, but is, as often, included to provide a focus. The full-size oil sketch (Victoria and Albert Museum, London) is extremely freely worked with the palette-knife, and the exhibited version retains much of this freedom; it was the rather more tightly handled *Hay Wain* (National Gallery) that created a sensation among French landscapists when it gained a gold medal at the 1824 Salon. Several important changes from the sketch were made in the exhibited version of *The Leaping Horse* – a boat at far left omitted, and the tree-stump moved to the left of the horse.

Lent by the Royal Academy of Arts.

13 Water-Meadows near Salisbury

Plate IIa

[*c.* 1829/30] not signed.
45.7 × 55.3cm / 18 × 21¾in.
Ref: G. Reynolds, *Catalogue of the Constable Collection in the Victoria and Albert Museum*, 1960, no. 321.

Rejected, the story goes, from the R.A. exhibition of 1830, despite Constable's presence on the hanging committee, as a 'nasty green thing', this was the first of Constable's less formally finished works to

enter a public collection – the South Kensington Museum (in the Sheepshanks Gift of 1857), where it would have been seen by Monet and Pissarro in 1870-1. It has the open foreground and accurately observed reflection which Monet already favoured, and a simple, directly worked paint-surface, animated by white highlighting. In scale and finish, and in its lack of figurative subject, it is exceptional among the works Constable intended for exhibition (cf. no. 12, and Crome no. 15).

Lent by the Victoria and Albert Museum.

Crome, John (1768-1821)

Born, lived and died in Norwich. Visited Paris 1814, where met David. Exhibited at R.A. 1806-18. Work only became widely known from 1862. Landscapist, evolved from Dutch 17th century tradition.

14 Boulevard des Italiens, Paris

[1814/5] not signed.
54.3×87cm/21⅜×34¼in.
Refs: D. and T. Clifford, *John Crome*, London 1968, Cat. no. P 83; *La Peinture romantique anglaise et les Préraphaélites*, exhibition at Petit Palais, Paris, 1972, no. 88.

Exhibited in Norwich in 1815, this canvas is unusual for Crome both in theme and degree of finish. It was the result of Crome's Paris stay of 1814; its theme, the bustling life of the Parisian Boulevard, derives from Dutch 17th century townscapes (e.g. Van der Heyden), and anticipates the Boulevards of Monet (1873) and Pissarro (1897 + – cf. no. 94), and Manet's street-scenes (no. 64), showing how the Impressionists picked up a continuing tradition of modern-life townscape. It was first exhibited in London in 1878, and there is no evidence that any of the Impressionists could have seen it.

Lent by R. Q. Gurney, Esq. (on loan at Norwich Castle Museum).

15 Back of the New Mills

[*c.* 1815/8] not signed.
41.3×54cm/16¼×21¼in.
Refs: D. and T. Clifford, *John Crome*, London 1968, Cat. no. P 84; *Shock of Recognition*, exhibition at Tate Gallery, London, 1971, no. 22.

This canvas may well have been shown in Norwich at the Crome memorial exhibition in 1821, but seems not to have been seen in London before the 1940s. Though worked up to exhibition finish, it is a simply executed canvas, with a clear structure and open foreground unusual in exhibition-paintings of the period (cf. too Constable no. 13). The New Mills, seen at the right, dated from the 16th century, and pumped water to the city of Norwich; it has been suggested that this subject was given point for Crome by the changing scene in the Industrial Revolution. Pissarro in 1902 included Crome, with Turner and Constable, among the painters who had influenced himself and Monet, without specifying how, but elsewhere insisted that their work owed more to the French tradition than to the English landscapists.

Lent by the Castle Museum, Norwich.

Hunt, William Holman (1827-1910)

Born in London. Leading member of Pre-Raphaelite Brotherhood 1848+. Much impressed 1847 by Ruskin's *Modern Painters*, which crystallised his ideas on outdoor naturalism. Visited France and Belgium 1849 with Rossetti. First visited Middle East 1854-5, Italy 1866. *Strayed Sheep* etc. made impression at Paris exhibition 1855. Principal themes religious, allegorical, literary; pure landscape mainly in watercolours. Savage attacks on Impressionism in his late writings, but work shown with Monet's at N.E.A.C. 1900, when critics drew parallels.

16 The Great Pyramid

Plate 1854 initialed and dated.
Va Watercolour on paper.
15.3×24.8cm/6×9¾in.
Ref: *William Holman Hunt*, exhibition at Walker Art Gallery, Liverpool, 1969, no. 134.

Though Hunt went east looking for figure-subjects, and with 'an initial prejudice

against palm-trees and pyramids', thinking the Pyramids 'extremely ugly blocks . . . and arranged with most unpicturesque taste', the Egyptian landscape inspired him to several watercolours, like this one, in which he translated the desert sunlight in rich colour-washes over the white paper. His work in the east noticeably lightened and brightened his colour-range – e.g. in *The Scapegoat* (Lady Lever Art Gallery, Port Sunlight) and in watercolours such as this.

Lent by a Private Collector.

17 Sunset at Chimalditi

[1869] initialed.
Watercolour on paper.
35.5 × 51cm / 14 × 20⅛in.
Ref: *William Holman Hunt*, exhibition at Walker Art Gallery, Liverpool, 1969, no. 213.

This elaborately finished watercolour seems to be a view out over the Bay of Naples, which Hunt visited en route for Palestine in 1869. When it was exhibited at the Old Watercolour Society in 1870, its remarkable sunset effect was greeted with incredulity; the *Art Journal* spoke of Hunt's 'frenzied vision', voicing criticisms of much the same type that the Impressionists encountered in their first exhibitions for their dazzling colour-schemes. Ruskin however, believed in it and bought it, writing at the time that it was 'so *exactly* true that everybody disbelieves its being true at all'.

Lent by a Private Collector.

Turner, Joseph Mallord William (1775-1851)

Born, lived and died in London. Travelled widely – first visit to France and Switzerland 1802, to Low Countries and Germany 1817, to Italy 1819-20 etc. Exhibited at R.A. from 1790; elected A.R.A. 1799, R.A. 1802. Met Delacroix 1833. Principal subject for Ruskin's writing 1843+. Evolved his art from Claude, Poussin and Dutch 17th century etc. Wide range of themes – mythological, classical, historical, literary, modern, landscape. Impact on later painters via paintings from Turner Bequest, on show in London 1856+.

18 A Frosty Morning; Sunrise

Plate I [1813] not signed.
113.5 × 174.5cm / 44⅝ × 68⅝in.
Ref: Tate Gallery no. 492.

Turner seems only to have worked much out of doors in oils *c.* 1807-13 (e.g. *The Thames near Walton Bridges*, Tate Gallery, London, etc.), and this painting, shown at the Royal Academy in 1813, shows the results of his detailed observations of natural effects, though, like Constable's large exhibition-pieces (e.g. no. 12), it was itself wholly a studio work. It was exhibited with a quotation from Thomson's *Seasons*: 'The rigid hoar frost melts before his beam.' Turner drew many themes from Thomson, and the quotation here serves to universalise the very specific effect recorded. Part of the first group of Turner Bequest paintings to be put on show in 1856, it was much admired by Monet, who told George Moore (cf. no. 121) that 'Turner had painted that morning with his eyes open.'

Lent by the Tate Gallery.

19 Rouen Cathedral, West Front

Plate IVb [*c.* 1830] not signed.
Watercolour on paper.
14 × 19cm / 5½ × 7½in.
Refs: *La Peinture romantique anglaise et les Préraphaélites*, exhibition at Petit Palais, Paris, 1972, no. 297; Turner Bequest CCLIX, no. 109.

Turner produced many sketches for topographical engravings in the 1820s; the first studies for this watercolour date from 1821, and it was engraved and published in 1834. Ruskin in *Modern Painters* (1843) praised its 'overwhelming grandeur and simplicity of effect, and inexhaustible intricacy of parts.' It was often exhibited in the 19th century, and Monet is likely to have seen it – he started his *Rouen Cathedral* series in 1892, and the same year spoke to Theodore Robinson of his admiration for Turner's watercolours.

Lent by the British Museum.

20 Honfleur

[*c.* 1830] not signed.
Watercolour on paper.
14 × 19cm / 5½ × 7½in.

Refs: *La Peinture romantique anglaise et les Préraphaélites*, exhibition at Petit Palais, Paris, 1972, no. 298; Turner Bequest CCLIX, no. 135.

Like no. 19, this watercolour was the basis for an engraving published in 1834. It treats the coastal area so popular with French painters (cf. nos. 25, 32, 42 & 66), but takes a dramatic and imaginary bird's-eye view of the little town, instead of keeping to the life of its port and beaches.

Lent by the British Museum.

21 Vessel in Distress off Yarmouth

[1831] not signed.
91.5 × 122cm / 36 × 48in.
Ref: *Royal Academy of Arts Bicentenary Exhibition*, 1968, no. 163.

Exhibited at the Royal Academy in 1831 with the title 'Life-boat and Manby apparatus going off to a stranded vessel making signal (blue lights) of distress', this canvas entered the South Kensington Museum in 1857 with the Sheepshanks Gift. It is presumably the 'astonishing Marine at Kensington' mentioned by Pissarro in 1883, which he and Monet would have seen in 1870-1. Its general subject is the conflict between man and the elements, but the specific theme shows Turner's interest in modern inventions (cf. *Rain, Steam and Speed*, National Gallery) – the Manby apparatus was a means of firing a rope to a wrecked ship from a mortar on the beach.

Lent by the Victoria and Albert Museum.

22 Sunrise, with a Boat between Headlands

[*c.* 1825/40] not signed.
91.5 × 122cm / 36 × 48in.
Ref: Tate Gallery no. 2002.

This canvas is an example of the initial lay-ins used by Turner as the basis for his exhibition-pieces from the middle of his career – just thin washes of colour on a white ground. Some canvases seem to have been sent to the R.A. in this state, and only worked up on Varnishing Days. This, and the other unreworked examples in the Turner Bequest, were not exhibited until 1906, but the rich colour-schemes of Turner's more finished late works seem to have impressed Monet and Pissarro particularly around 1890; Monet spoke in 1892 of his admiration for *Rain, Steam and Speed* and the watercolours (cf. no. 23), and Turner's colour seems to be an important factor in his series of this period (cf. no. 78); Pissarro felt that Turner's work could help resolve his problems in 1888, and his *Le Pont Boieldieu à Rouen, Soleil couchant* (1896; Birmingham City Museum and Art Gallery) has a strongly Turnerian feel.

Lent by the Tate Gallery.

23 Ehrenbreitstein

[1842/4] not signed.
Watercolour on paper.
24.8 × 30.3cm / 9¾ × 11¾in.
Refs: M. Butlin, *Turner. Watercolours*, London 1962, p. 74-5; Turner Bequest, CCCLXIV, no. 285.

This example shows Turner's technique in his more finished late watercolours – rich washes of colour, with coloured drawing-lines added over them, which establish the forms, but with none of the topographical detail of his earlier watercolours (e.g. no. 19). This, known as the 'pink' Ehrenbreitstein, is, with the 'yellow' Ehrenbreitstein, one of a pair showing the same subject, a hill-town on the Rhine, in different light-conditions, as in Monet's series fifty years later (cf. no. 78); Valenciennes had done the same in his small Italian oil-studies in the late 18th century.

Lent by the British Museum.

Whistler, James Abbott McNeill (1834-1903)

Born in Massachusetts. Settled in Paris 1855 to become an artist. Moved to London 1859 where based for most of his life. Met Courbet and other Realist artists 1858, Manet 1861, Rossetti and other Pre-Raphaelites 1862+. With Manet, Baudelaire etc., appeared in Fantin-Latour's *Hommage à Delacroix* 1864. Turned against Realism *c.* 1865-7, began phase of isolation from France. Lawsuit with Ruskin 1878. Visit to Venice 1879-80, followed by renewed contacts with France, friendship with Monet, Mallarmé etc., and became important bridge between young British artists and France. Exhibited occasionally at R.A. 1860-72, at Salon in 1860s and 1880s. Main themes landscapes, townscapes, portraits.

24 Battersea Reach from Lindsey Houses

[? *c.* 1864 and *c.* 1870] not signed.
50.2 × 75.7cm / 19¾ × 29¾in.
Ref: *Glasgow University's Pictures*, exhibition at Colnaghi's, London, 1973, no. 74.

This view across the Thames to Battersea Old Church from Lindsey Row (now Cheyne Walk) shows Whistler's work from nature at a phase of transition, from the Courbet-inspired river-scenes of the early 1860s, with dense paint-surface and prominent boats, to the simplicity of means and forms of the Thames Nocturnes, of which the first date from 1871. In its final state, with little Japanese-style figures and blossom, it probably dates from 1870-1, but the canvas has been much reworked, and the overpainted sail of a large boat can be detected up its left side, which would suggest that its original working dates from *c.* 1863/4. Whistler may have been at work on the canvas when Monet visited London in 1870-1, and, though there is no conclusive evidence that the men met, the simplicity of Whistler's surfaces at this date show some similarities with Monet's contemporary work (e.g. *The Houses of Parliament*, 1871, National Gallery).

Lent by the University Art Collections, University of Glasgow (Birnie Philip Bequest).

II : French Precursors

Boudin, Eugène (1824-98)

Born in Honfleur, moved to Le Havre 1834, ran stationery shop, where met Isabey, Troyon, Couture, Millet in 1840s. Became painter, visited Paris first 1847-8, visited Belgium 1849. Copying Dutch 17th century works *c.* 1850. Based in Le Havre 1850s, met Daubigny and young Monet *c.* 1857, Courbet and Baudelaire 1859, Corot *c.* 1861, Jongkind 1862. Later, travelled all over France, in Low Countries, Venice etc., to paint. Exhibited at first Impressionist exhibition. Painted landscapes and, principally, beach-scenes.

25 La Plage à Trouville – L'Impératrice Eugénie et sa Suite

Plate VIIb
1863 signed and dated.
34.5 × 57cm / 13½ × 22½in.
Ref: *Glasgow Art Gallery. Catalogue of French Paintings*, 1953, p. 5.

Boudin started his long sequence of scenes of fashionable figures on Trouville beach in 1862, and this early example shows the genre at its freshest, freely worked, but with the figures meticulously characterised. Boudin's presentation of the Paris boulevardiers on their summer holiday seems to owe much to the ideas of Baudelaire's essay *The Painter of Modern Life* (written *c.* 1859-60, published 1863), in the psychological detachment between viewer and viewed (cf. Guys no. 41). Boudin, writing in 1868 to Père Martin, justified the theme: 'The bourgeois, walking along the jetty towards the sunset, has just as much right to be caught on canvas as the peasant'; he wanted to 'find a way of making acceptable men in ulsters and women in waterproofs'. In this picture, Boudin makes red accents revolve round the central red dress – the Empress is the visual as well as the thematic focus of the scene, though she is studiously ignored by the couple on the bench, and by the dogs.

Lent by the Burrell Collection, Art Gallery and Museum, Glasgow.

26 Le Port de Bordeaux

1874 signed, dated, and inscribed Bordeaux.
40 × 65.5cm / 15¾ × 25¾in.
Ref: *National Gallery of Scotland. Shorter Catalogue*. 1970, p. 8.

This scene, conceived in soft colours without any very strong tonal contrasts, shows the difference between Boudin's treatment of boats and water and Monet's at the time – Boudin's crisper drawing, as against Monet's broader treatment of masses (e.g. no. 70). Manet had worked on port-scenes at Bordeaux of a similar type in 1872.

Lent by the National Gallery of Scotland, Edinburgh.

Corot, Jean-Baptiste-Camille (1796-1875)

Studied with classical landscapists Michallon and Bertin, and learned to sketch out of doors. In Italy 1825-8, 1835, 1843. Showed at Salon from 1827. Apart from Dutch phase in early 1830s, exhibited works mainly in Claudian vein. Usually included literary or allegorical etc., themes in Salon-exhibits but showed outdoor works in 1849 and 1852, and continued to sketch outside. Travelled widely over France, to Holland 1854, London 1862, etc. On close terms with Barbizon painters from 1840s.

27 Ville d'Avray, Entrée du Bois

[*c.* 1823?] signed.
46.3 × 35cm / 18¼ × 13¾in.
Refs: A. Robaut, *L'Oeuvre de Corot*, Paris 1905, no. 33; *National Gallery of Scotland, Shorter Catalogue*, 1970, p. 16.

This precisely worked, yet very fresh, small painting is thought to date from before Corot's first visit to Italy (cf. no. 28). The treatment of foliage, and of the light and shade on the road, show the directness of his observation of nature. The seated figure is said to have been inserted by Diaz, with Corot's permission, in place of a cow which Corot had originally put there. The direct perspectival lead-in is characteristic of Corot's smaller scenes of the Île de France, and recurs often in Pissarro's earlier work (cf. no. 84).

Lent by the National Gallery of Scotland, Edinburgh.

28 Paysage d'Italie

Plate IIIa

[*c.* 1826] not signed.
24 × 44cm / 9½ × 17½in.
Ref: *Catalogue of Paintings in the Ashmolean Museum*, 2nd ed., p. 40, no. 107; Not in Robaut.

The studies which Corot made on his first Italian visit of 1825-8 supplied him with materials he used for many years. In Italy, he faced the problems of rendering a very different type of light from that he was used to around Paris (cf. no. 27). This simply worked view, perhaps of the town of Olevano, east of Rome, with its open foreground, is not, in the formal sense, a composed scene, and was not intended for exhibition – contrast no. 29.

Lent by the Visitors of the Ashmolean Museum, Oxford.

29 Pastorale – Souvenir d'Italie

Plate IXa

[1873] signed.
172.7 × 144.4cm / 68 × 56⅞in.
Refs: A. Robaut, *L'Oeuvre de Corot*, Paris 1905, no. 2107; *Corot*, Arts Council of Great Britain exhibition, 1965, no. 96.

Corot's later work falls into two categories – the continuing small studies from nature, and the large evocative memory-paintings he normally showed at the Salon. This example, shown at the 1873 Salon, is a sort of classical Arcadia, a very different vision of Italy from his studies of the 1820s (cf. no. 28); it owes much to Claude in subject and composition. Corot told Robaut in 1873: 'When one sees one of Claude's paintings, one seems to be seeing a real sunset. That is the effect I too want to produce – I want to render the vibration of nature.' However, in contrast to Corot's small studies, many details here seem to owe little to direct observation – e.g. the schematic treatment of flowers and grass, leaves and branches. Both Monet and Renoir came to admire Corot more as they got older – Monet for the atmospheric unity he gave scenes such as this, and Renoir for his success in fusing his natural vision with the classical tradition, and with traditional methods of studio composition.

Lent by the Art Gallery and Museum, Glasgow.

Courbet, Gustave (1819-77)

Born and worked much at Ornans in Franche-Comté. Studied first at Besançon, then in Paris from 1840. First Salon-exhibits 1844, visited Holland 1847, medal at Salon 1849. Ornans subjects exhibited Salon 1850-1 caused uproar. Exhibited separately 1855, wrote Realist manifesto. Visited Mediterranean 1854+, Germany 1858, Channel coast from 1865 etc. Tried after Commune 1871, exiled to Switzerland 1873, where died. Friendly to young Impressionists, especially Monet. Principal themes, modern life (mainly rural, of Franche-Comté area), landscape and seascape, portraits, nudes.

30 Les Demoiselles de Village

1851 signed and dated.
54 × 66cm/21¼ × 26in.
Ref: *Courbet*, exhibition at Villa Medici, Rome, 1969-70, no. 8.

This painting, a study for the work exhibited at the 1852 Salon, shows Courbet's sisters giving alms to a peasant-girl, in a valley near his home-town of Ornans in the Jura. It continues, though in a less uncompromising way, the theme of class-relationships in the country which Courbet had started with *Les Casseurs de Pierres*, *Un Enterrement à Ornans* and *Les Paysans de Flagey* at the 1850-1 Salon. The present theme can also be seen as a contrasting counterpart to *Les Demoiselles des Bords de la Seine*, shown at the 1857 Salon (study in National Gallery), which shows two prostitutes by the river. The background of the present picture, with its palette-knife work and full greens, shows the directness of Courbet's work from nature, but the uncertain scale of the figures and especially the cows suggests that they were studio-additions. These discrepancies were accentuated in the final version (Metropolitan Museum of Art, New York), in which the figures have been greatly enlarged, and the central tree omitted.

Lent by Leeds City Art Galleries.

31 Portrait de Mlle. Aubé

Plate XIV [1865] not signed.
92 × 73cm/36¼ × 29in.
Ref: *Glasgow Art Gallery. Catalogue of French Paintings*, 1953, p. 17.

This was the second fashionable portrait Courbet painted at Trouville in September 1865; he wrote to his father: 'I have been visited by more than 2,000 ladies in my studio. They all want their portraits painted by me after seeing my pictures of Princess Karoly and Mlle. Aubé.' Courbet's juxtaposition of sea and world of fashion relates to Boudin (cf. no. 25), who was working with Courbet at the time; but Boudin's open scenes give a very different effect from Courbet's close-up portrait, with the parasol oddly distorted to fit the frame. Courbet knits together sitter and sunset by continuous contrasts of blues and orange-reds.

Lent by the Burrell Collection, Art Gallery and Museum, Glasgow.

32 L'Éternité

[1865/70] signed.
64.7 × 79.3cm/25½ × 31¼in.
Ref: *Catalogue of Paintings in the City Art Gallery, Bristol*, 1957, p. 98.

Once owned by Puvis de Chavannes, this is an example of the seascapes Courbet was painting in 1865-70, in which he looked straight out to sea in a composition of three horizontal bands, sometimes with a single central feature, a breaking wave or a rock. He started this sequence while at Trouville in 1865 with Whistler, who was already working towards this sort of simplicity in his compositions. Courbet described the first of these seascapes, with their dramatic light-effects (cf. no. 31), as 'autumn skies, each one more extraordinary and freer than the last.' In this example, the dark canvas has come to show through the glazes of the sky-painting, which has presumably changed the effect greatly – Monet in the 1860s would not accept Courbet's advice over the use of dark canvases, and preferred to work towards his darkest accents from a light or mid-toned ground.

Lent by the City Art Gallery, Bristol.

33 La Roche Percée, Étretat

[1869/70] signed.
76.2 × 123.1cm/30 × 48½in.
Ref: *Catalogue of the Paintings, Drawings and*

Miniatures in the Barber Institute of Fine Arts, University of Birmingham, Cambridge 1952, p. 24-5.

In the late 1860s, Courbet painted a sequence of views of the rock-arches of Étretat, which had already attracted Delacroix, Jongkind (e.g. no. 44), and others by their spectacular forms. This ambitious example shows Courbet's concern for atmospheric colour – the pinks in the sky, and the blue shadows of the rocks on the beach. The small boat on the beach has been added over the dry painting of the sea, and acts as an important compositional pivot. Monet too worked at Étretat in 1868-9, and returned there in 1883, the year after a group of Courbet's Étretat paintings had made a strong impression at the Courbet exhibition at the École des Beaux-Arts.

Lent by the Barber Institute of Fine Arts, University of Birmingham.

Couture, Thomas (1815-79)

Studied under Gros and Delaroche. Made name with *Les Romains de la Décadence* at 1847 Salon. Principal works two abortive official commissions, *Les Enrôlements des Volontaires de 1792* (1848+) and *Le Baptême du Prince Impérial* (1856+), and decorations in church of Saint-Eustache, Paris. Increasingly a recluse after *c.* 1860. Taught Manet 1850-6, and amongst many others Leighton and Feuerbach.

34 Le Conventionnel

[1848/51] initialed.
67 × 57cm / 26½ × 22½in.
Ref: *Thomas Couture* 1815-79, catalogue of exhibition at Musée Départemental de l'Oise, Beauvais, 1972, no. XI (not exhibited).

This head is a study for one of the figures on the tribunal in the monumental *Les Enrôlements des Volontaires de 1792*, which was commissioned after the revolution of 1848, but never finished. It was under way when Manet entered Couture's studio in 1850. Couture found finishing large paintings a problem, and the emphasis he placed on directness in his studies may have prevented him being able to realise large works. Manet's handling owes much to Couture's use of line and direct working, without retouches.

Lent by the Burrell Collection, Art Gallery and Museum, Glasgow.

Daubigny, Charles-François (1817-78)

Born in Paris. In Italy 1836-7. Worked principally as illustrator to 1848. Painted in Alps 1839, in Fontainebleau forest for first time 1844. Met Corot and visited Italy with him 1852, first worked on Channel coast 1854. Studio-boat launched 1857. In London 1866 and 1870-1, where helped Monet and Pissarro, whose work he had previously supported on Salon-juries. In Holland 1871, perhaps with Monet. Worked mainly on Seine and Oise, and on Channel coast, but travelled widely in France, etc.

35 La Famille du Peintre en Campagne

[?1850s] signed.
Oil on panel.
23 × 35cm / 9 × 13¾in.
Ref: *The Tillotson Collection*, exhibition at Hazlitt Gallery, London, 1965, no. 15.

Its fluent treatment suggests that this little domestic study dates from after *c.* 1850. If the small child shown is Daubigny's own, it must date from the 1850s, as his youngest child was born in 1852. Note how the tone of the tree-trunks is modified to make them stand out from their background. Cf. Morisot's 1863 work at Auvers (no. 80), where she met Daubigny.

Lent by John Tillotson, Esq.

36 Cap Gris-Nez

Plate VIa

[?1871] signed.
Oil on panel.
32 × 54.5cm / 12½ × 21½in.
Ref: *Primitives to Picasso*, exhibition at Royal Academy of Arts, London, 1962, no. 228.

This view perhaps dates from Daubigny's stay at Étaples on his return from London in 1871. Daubigny started working on the coast and producing compositions of this type in the 1850s, with emphatic horizontals held together by a few small verticals. From the 1850s, he was increasingly working out of doors on large exhibition-canvases, and

produced many smaller canvases, such as this example, which were presumably largely executed outside; in these, the directness of his initial handling is not compromised by reworking. Cf. Monet no. 68, painted in Holland in 1871, perhaps in company with Daubigny.

Lent by Berwick-upon-Tweed Corporation.

Daumier, Honoré (1808-79)

Born in Marseille, family moved to Paris 1817. In lithographer's workshop 1825-30. From 1830 worked principally as caricaturist. Probably only started painting seriously *c.* 1848, and only exclusively 1860-3. Lived in Paris and knew Barbizon painters and Courbet. Showed at Salons of 1849 and 1850-1, but paintings not widely known until exhibited in 1878.

37 Un Déjeuner à la Campagne

[*c.* 1868] not signed.
Oil on panel.
25.5 × 33.5cm / 10 × 13¼in.
Ref: K. E. Maison, *Honoré Daumier. Catalogue raisonné*, London 1968, no. I-211.

This little panel shows Daumier using clearer colour and more specific lighting than in many of his oils. Its subject too, a country outing, is common in early Impressionist paintings. However, links between Daumier and the young Impressionists are hard to establish, though Cézanne's early work, at least, suggests a knowledge of his painting. This example was one of those shown at Durand-Ruel's Gallery in 1878.

Lent by the National Museum of Wales, Cardiff.

Delacroix, Eugène (1798-1863)

Pupil of Guérin and friend of Géricault. Exhibited at Salon from 1822, principally showing imaginative literary and historical subjects, notable for colour and vigorous activity. Consistently interested in natural light and colour. Met Bonington *c.* 1818, Huet 1822; with Bonington in London 1825. Admired Constable's work in Paris 1823-4, and probably met him in England 1825. Faced problems of rendering sunlight in N. Africa 1832, produced many landscape watercolours then and afterwards. Particularly concerned with natural effects on visits to Channel coast in early 1850s. Saint-Sulpice murals, completed 1861, were a revelation for young artists.

38 Environs des Eaux-Bonnes (Pyrénées)

Plate IVa

[1845] stamped with initials.
Watercolour on paper.
15.3 × 28.5cm / 6 × 11 ¼in.

Delacroix visited Eaux-Bonnes for his health in July-August 1845; his first reaction, writing to Villot, was that 'the countryside is magnificent – mountains in all their majesty'; he found it hard to work there because, he later wrote to Gaultron, it was 'too gigantic, and one does not know where to start amid these masses and this multitude of details.' While there, he met Paul Huet. This watercolour is executed on white paper in broad sweeps of fullish colour – sometimes thin and translucent, sometimes with many layers of colour, and some free overworking to suggest details. Monet later owned several of Delacroix's watercolours from nature.

Lent by the British Museum.

Diaz De La Peña, Narcisse-Virgile (1807-76)

Child of Spanish refugees. Trained, with Dupré, at porcelain-painter's. Until *c.* 1848, mainly produced Rococo-inspired figure-subjects. First in Fontainebleau forest 1833, when met Huet. Met Rousseau 1836. Exhibited in Salon 1831-59, after 1848 principally working on forest-scenes. Renoir, and probably the other young Impressionists, met him in the forest 1864.

39 Dans la Forêt

[1850s?] signed.
38.5 × 56cm / 15¼ × 22in.
Ref: *National Gallery Catalogues. French School. Early 19th century, Impressionists, Post-Impressionists etc.*, 1970, p. 61, no. 2058.

This characteristic example of Diaz's small forest-scenes owes little to any specific location; its trees, water, and little peasant

figures are the stock elements in such pictures. Here, the lighting is rather brighter than usual, but the shadows remain dark, and the highlights confined to a few touches on foliage and tree-trunks. In other scenes, Diaz focuses on shadowy forest-interiors, or dramatic stormy effects.

Lent by the National Gallery.

Dupré, Jules (1811-89)

Worked with his father as porcelain painter, where met Diaz 1823. Exhibited at Salon from 1831. Visited England 1834, and much influenced by British landscape. Close friend of Rousseau 1834-47. Lived and mainly worked at l'Isle Adam, some coast-scenes after *c.* 1870. Exhibited rarely after 1839.

40 La Saulaie

[*c.* 1840?] signed.
21.5 × 27cm / 8½ × 10⅝in.
Ref: *National Gallery Catalogues. French School. Early 19th century, Impressionists, Post-Impressionists etc.*, 1970, p. 63, no. 2634.

Though a small work, this was apparently included in the Paris Universal Exhibitions of both 1867 and 1889. It shows the influence Constable had on French landscape, in the use of white highlighting and fullish greens, and in the very unassuming subject-matter (cf. no. 13). The small red flecks in the green are also common in Constable and Paul Huet. Contrast this quiet rural fishing-scene with Renoir's fashionable fisherman (no. 98).

Lent by the National Gallery.

Guys, Constantin (1805-92)

Fought for Greek liberty at Missolonghi 1824. In London 1842-8 as tutor. Probably drawing as amateur since 1830s, but only became professional draughtsman 1848, working for *Illustrated London News*, who sent him to Crimea 1854. Visited Spain 1856, thereafter worked in Paris, where met Baudelaire and became theme for Baudelaire's essay *The Painter of Modern Life*. Went out of vogue after 1870. Modern-life themes: crowds, riders and carriages, fashionable women and courtesans, soldiers, Oriental and Spanish subjects. Seems not to have worked in oils.

41 Le Rendez-vous

[1860s?] not signed.
Sepia and watercolour on paper.
16.5 × 20.3 cm / 6½ × 8in.

A small and lively example of Guys's groups of fashionable outdoor figures. For all their immediacy, Guys did not execute his sketches on the spot, but composed them from memory, which leads to the figures in them being meticulously characterised as types, but not as individuals. Perhaps it was this that gave Guys's work the sense of the detachment and anonymity of people in crowds, which Baudelaire made into the main theme of his essay *The Painter of Modern Life*, and had great impact on Manet's *La Musique aux Tuileries* (1862, National Gallery), and many other Impressionist modern-life paintings.

Lent by a Private Collector.

Huet, Paul (1803-69)

Studied under Guérin and Gros. First outdoor studies apparently date from *c.* 1820. Met Bonington in 1820, Delacroix in 1822. Impressed by Constable's work 1824. Worked on Channel coast 1825, and often thereafter – in 1828 with Bonington. Met Rousseau 1831, Diaz 1833. Travelled widely, won much success at Salon, where he first exhibited 1827.

42 L'Embouchure à Trouville

Plate IIIb

[1834] not signed.
Red wax seal on stretcher.
19 × 33cm / 7½ × 13in.
Ref: *Paintings by Paul Huet (1803-1869)*, exhibition at Heim Gallery, London, 1969, no. 42.

Trouville in the 1830s as seen here was very different from the fashionable resort Boudin painted in the 1860s (cf. no. 25). This little canvas shows the directness of Huet's outdoor sketches, and his use of red accents to enliven his compositions. He treats the life of the seashore in the same way as

Bonington (e.g. no. 3), but from the 1820s on he was also making studies of stormy seas and breaking waves, which anticipate the themes treated by Courbet and Monet (cf. nos. 32 & 76). Compare Rousseau no. 49, possibly done when he was with Huet in 1831. Huet was deeply impressed by Constable's work in the 1820s and *c.* 1830 painted a *Souvenir de Constable*, a variation on one of Lucas's Constable mezzotints.

Lent by a Private Collector.

Jongkind, Johan Barthold (1819-91)

Born and bred in Holland. Visited Paris, entered Isabey's studio 1846. Based in France 1846-55, first extended trip to Normandy 1850. Met Troyon 1852, Courbet, Couture, etc. 1853. In Holland 1855-60, visited Paris 1857. Met Boudin and Monet in Normandy 1862 and often thereafter. Travelled widely in France and Low Countries later. Themes: landscape, seascape, townscape, night-pieces. Important for the Impressionist group as their most immediate link with the Dutch landscape tradition, whose subjects he often continued.

43 Notre-Dame de Paris

1864 signed and dated.
42 × 56cm / 16½ × 22in.
Ref: *Catalogue of Paintings in the Ashmolean Museum*, 2nd ed., p. 79, no. 227.

This dramatic sunset effect is based on strong tonal contrasts, yet uses a wide range of colour in its darker areas, to pick up the orange of the sky. The details are crisply outlined and defined, much as in Monet's contemporary work (e.g. no. 66). Jongkind emphasises Notre-Dame and the quai – the extremes of old and new. He painted several views of this same scene in different lights at this period, which anticipate the Impressionists' later variations on single themes (cf. nos. 78, 94 & 113, and Turner no. 23). Monet's first pairs of views of the same subject date from the mid-1860s.

Lent by the Visitors of the Ashmolean Museum, Oxford.

44 Étretat

1865 signed and dated.
29.5 × 40.3cm / 11⅝ × 15⅞in.
Ref: *The Tillotson Collection*, exhibition at Hazlitt Gallery, London, 1965, no. 43.

Jongkind had worked at Étretat as early as 1850 – an Étretat scene by him dated 1853 is in Birmingham City Art Gallery. This small canvas of 1865 shows his work from nature at its freest, and it may have been painted outside – contrast its summary handling of detail with no. 43. Jongkind normally used only watercolours out of doors, but in some letters of the mid-1860s he seems to refer to outdoor oil works, and this painting may be one of these. In it, he sets off bands of colour against smaller tonal accents, and gives an effect very specific in atmospheric terms, despite its free handling.

Lent by John Tillotson, Esq.

45 Fabrique de Cuirs Forts

1868 signed and inscribed Jeudi le 7 Avril 1868
34.3 × 42cm / 13½ × 16½in.
Ref: *Glasgow Art Gallery. Catalogue of French Paintings*, 1953, p. 68.

Jongkind was one of the first artists to work in Paris's industrial suburbs; such deliberately anti-picturesque subjects only became common in the 1880s, but were anticipated in the settings of novels like the Goncourts' *Germinie Lacerteux* (1865), which describes scenes much like Jongkind's. Manet later also included legible writing on an apartment wall (no. 64). The specific dating might suggest that this is an outdoor work, but other versions of the subject exist with the same figures, including the men demolishing the house; one is dated 19 Avril 1868 (Gemeente Museum, The Hague), others are dated 1873. It seems most likely that all are based on the same original study, perhaps a watercolour (cf. no. 44).

Lent by the Burrell Collection, Art Gallery and Museum, Glasgow.

Millet, Jean François (1814-75)

Born at Gruchy on Normandy coast. Studied first at Cherbourg, then in Paris with

Delaroche 1837-9. Met Diaz *c.* 1840. In Paris and Normandy to 1848, working first on portraits and 18th century-type figure-pieces, then increasingly on peasant subjects, which he showed at Salon 1848+. Settled in Barbizon 1849, friendship with Rousseau 1850+. Consistently treated peasant themes 1850+, with more emphasis on landscape after *c.* 1865.

46 Le Départ pour le Travail

[1850-1] not signed.
55.5 × 46cm / 21⅞ × 18⅛in.
Ref: *J. F. Millet*, exhibition at Wildenstein & Co. Ltd., London, 1969, no. 26.

Sending this painting and two other peasant-subjects to Sensier early in 1851, Millet announced his final abandonment of 'female nudes and mythological subjects', and his intention to keep to peasant-themes: 'I must confess, at the risk of appearing even more socialist, that it is the human side, the frankly human, that touches me most in art.' Despite the political motives which were read into such subjects from the start, it seems to have been not socialism, but a sense of fatalism and the inevitability of labour, that motivated his choice of themes, which proved so influential in France and England. Millet often included Biblical references in his subjects, and this example has been paralleled with the Expulsion from the Garden of Eden; but its mood can equally well be seen as idyllic. The outlining and rather caricatural treatment of the male figure suggests a parallel with Daumier (cf. no. 37).

Lent by the Art Gallery and Museum, Glasgow.

47 La Gardeuse d'Oies

Plate [1866-7] signed.
Xa 66.6 × 82.5cm / 26¼ × 32½in.
Ref: *J. F. Millet*, exhibition at Wildenstein & Co., Ltd., London, 1969, no. 44.

Landscape played a far greater part in Millet's work after *c.* 1865, and this painting, exhibited at the Salon of 1867, shows specific lighting and bright, varied colour quite unlike his earlier work (cf. no. 46). The treatment of reflections, in particular, anticipates Monet and Pissarro (cf. nos. 71 & 88), and its theme was echoed by both Pissarro and Edward Stott (nos. 88 & 136). Millet wrote, as he was working on it: 'I want the cries of my geese to ring out in space. How alive I want to make it!'

Lent by Wildenstein & Co. Ltd., London.

Monticelli, Adolphe (1824-86)

Born and trained at Marseille. In Paris 1846-8, based in south 1848-63, but visited Paris, where met Diaz 1856. Lived in Paris 1863-8 and 1869-70, thereafter based in Marseille, where he probably met Cézanne *c.* 1878. Main themes: portraits, landscapes, still-lifes and 18th century-type idylls.

48 Fête dans le Jardin; le Cheval blanc

[? *c.* 1865] not signed.
Oil on panel.
40 × 59cm / 15¾ × 23 in.
Ref: *Glasgow Art Gallery. Catalogue of French Paintings*, 1953, p. 72.

In the 1860s, Monticelli perfected a type of pastoral that owed much to Watteau and to the Commedia dell'Arte. His taste for such themes may have been encouraged by Diaz, or by the Goncourt brothers' writings on French 18th century art, which appeared from the 1850s. Diaz also had considerable influence on Monticelli's handling (cf. no. 39), but Monticelli achieves a far greater richness of colour and variety of touch. In his finest works, such as this example, before his touch lost its subtlety, he used shifting textures for effects of great delicacy and mystery. Cézanne and Van Gogh were affected by his handling; and his suggestive subjects, one must assume, had their effect on Gauguin (cf. *Le Cheval blanc*, 1898, Jeu de Paume, Paris) and the young Kandinsky.

Lent by the Art Gallery and Museum, Glasgow.

Rousseau, Théodore (1812-67)

Born and bred in Paris, first outdoor sketches *c.* 1827. Showed at Salons of 1831 and 1833, thereafter rejected, and only regularly admitted 1849+. Painted in Auvergne 1830, met Huet and worked with him in Normandy

1831, visited Alps 1834. Met Dupré 1834, Diaz 1836 on first visit to Barbizon, where he continued to work. Visited Le Berry 1842, Pyrenees 1844 with Dupré, and moved with him to l'Isle Adam 1845, but quarrelled with him 1847, and moved back to Barbizon, where became friendly with Millet 1850+, and lived until his death, making a few trips away to paint.

49 La Plage

[*c.* 1831?] initialed.
Oil on paper.
30.5 × 42.5cm / 12 × 16¾in.

Rousseau worked on the Channel coast in 1831 and 1832 – the former year with Paul Huet – and then on the Basque coast in 1844; otherwise he kept to inland sites. Here, Rousseau's treatment of the coast is similar to Huet's in palette and handling (cf. no. 42), which might suggest that the work dates from 1831; its fluency is paralleled in his Auvergne studies of 1830 (e.g. in Barber Institute, Birmingham). However, an 1844 dating might be suggested by its arched compositional format, which anticipates his later forest-scenes (e.g. *Sortie de Forêt à Fontainebleau, Matin*, Wallace Collection, London). Rousseau's seascapes rarely suffer from the overworking which has spoilt many of his forest-scenes.

Lent by John Tillotson, Esq.

50 La Forêt de Clairbois

[?1850s] signed.
64 × 109cm / 25¼ × 42¾in.
Ref: *The Romantic Movement*, Arts Council of Great Britain exhibition, 1959, no. 308.

Typical of Rousseau's larger forest-scenes, this canvas shows his strong tonal contrasts, and detailed treatment of curling tree-forms. Though the canvas itself was clearly not worked out of doors, Rousseau (his friends recorded) used to spend long hours examining and memorising every twist of the branches of trees – he saw their expressive forms as standing for human feelings and gestures, and so his forests are a sort of personal allegory on human behaviour, quite overshadowing the small figures which often appear in them.

Lent by the Art Gallery and Museum, Glasgow.

Troyon, Constant (1810-65)

Trained first in Sèvres porcelain factory. Exhibited in Salon from 1833. Met Rousseau and Dupré 1843, and first visited Fontainebleau. Visit to Holland in 1847 converted him to animal-painting, following Potter, Cuyp etc. Visited England 1853, admired Constable. Travelled and exhibited widely in later years.

51 Le Retour du Troupeau

1857? Signed and indistinctly dated.
68.5 × 86.5cm / 27 × 34in.

After his trip to Holland in 1847, Troyon focused on cattle as his main theme, but set them in natural surroundings which showed his previous experience as a landscapist – here he sets off the sharply lit foreground group against the misty blues of the distance. In other works (e.g. *L'Abreuvoir*, Wallace Collection, London), he achieves a unity of subject and atmosphere hardly surpassed by the Impressionists (cf. Pissarro no. 88).

Lent by the Royal Holloway College (University of London).

III: French Impressionists

Cézanne, Paul (1839-1906)

From Aix-en-Provence. From 1860s, lived and worked partly round Paris, partly in Provence. Met Pissarro, Monet etc., in Paris in 1860s, worked much with Pissarro 1872-81. Exhibited with Impressionists in 1874 and 1877, then showed little until 1895. Principal themes: landscape, still-life, imaginary figure-compositions.

Abbreviation: *V*: L. Venturi, *Cézanne, son art, son oeuvre*, Paris 1936 (catalogue raisonné).

52 La Maison et l'Arbre

Plate XVI

[*c.* 1873/4] signed.
66 × 55.5cm / 26 × 21⅞in.
Refs: *V* no. 142; Sotheby's Sale, 14 October 1970, lot 4.

This painting's startlingly simplified surface shows Cézanne's use of the palette-knife at its most extreme, emphasising the two-dimensionality of the whole picture-surface. The image, a scene at Pontoise, is made hard to read in spatial terms by the extreme flatness of treatment of the paths, and of the background on the right (which can be shown to be a hillside from comparison with Pissarro's picture of the same subject). The strong contrasts between simple planes of colour, and the vigorous forms of tree and house, give the painting a great monumentality. It must have satisfied Cézanne, as it is one of the few canvases he signed.

Lent by a Private Collector.

53 Ferme en Normandie: le Clos

[*c.* 1880?] not signed.
49.5 × 65.7cm / 19½ × 25⅞in.
Refs: *V* no. 443; D. Cooper, *The Courtauld Collection*, London 1954, no. 7, p. 85.

This quiet, simple scene, whose first owner was Victor Chocquet, shows how Cézanne built up his paint-surfaces at this date – first laying broad washes of paint across the light beige canvas, and then animating parts of the surface with the 'constructive stroke', the broken parallel hatchings seen here in the foliage; many areas are left unreworked. The lines of the trees were drawn in at an early stage, but were largely redrawn later on, and in some cases noticeably shifted – for instance the two verticals in the right foreground.

Lent by the Dowager Lady Aberconway.

54 Paysage provençal

[*c.* 1900?] not signed.
62.2 × 51.5cm / 24½ × 20¼in.
Refs: *V* no. 421; *Fitzwilliam Museum, Cambridge. Catalogue of Paintings*, I, 1960, p. 153, no. 2381.

Over the white canvas and the thin paint-washes seen in foreground and sky, Cézanne here elaborates the trees and hillside with a network of overlapping planes of colour, which suggest a parallel with his watercolour technique at this period. The structure of the image is given by the lines of the tree-trunks, many of which are added at a very late stage, and seem to operate almost independently of the colour-areas below them, for instance the vertical dash of blue just left of centre.

Lent by the Fitzwilliam Museum, Cambridge.

Degas, Edgar (1834-1917)

Trained by pupils of Ingres, but turned to modern-life subjects in 1860s. Studied in Italy, but thereafter travelled little, and worked on restricted range of modern-life subjects in Paris – urban entertainments, ballet, women working and bathing etc. Made important technical experiments, particularly in pastel, after *c.* 1877.

Abbreviations: *L*: P. A. Lemoisne, *Degas et son oeuvre*, Paris 1946-9 (catalogue raisonné); *Lefevre* 1970: *Edgar Degas*, exhibition at the Lefevre Gallery, London, 1970.

55 La Répétition de Danse

Plate XXa

[1873/4] signed.
58.5 × 84cm / 23 × 33in.
Refs: *L* no. 430; *Lefevre* 1970, no. 2; K. Roberts, *Burlington Magazine*, June 1963, p. 280-1.

This, one of Degas's first group of ballet-rehearsal scenes, seems to be the painting admired by Edmond de Goncourt in Degas's studio on 13 February 1874. It shows the compositional techniques he used to achieve the apparent immediacy of his scenes. In 1873, Degas stated, in a letter to Frölich, that he could only achieve his aims after long study of his subjects, and insisted that his effects were quite different from those achieved by snapshot photography – 'instantaneity is photography, nothing more', he wrote. Here he establishes various focuses of interest, and uses the compositional cut-offs to emphasise the effect of discontinuity. However, the forms are knit together on the picture-surface by complex rhymes of shapes and colours. Colour is used, at this period, for sharp accents, and set off against the sober hues of the rest.

Lent by the Burrell Collection, Art Gallery and Museum, Glasgow.

56 Deux Danseuses en Scène

[1874] signed.
62 × 46cm / 24⅜ × 18⅛in.
Refs: *L* no. 425; D. Cooper, *The Courtauld Collection*, London 1954, no. 24, p. 93-4; R. Pickvance, *Burlington Magazine*, June 1963, p. 263-4.

This painting was exhibited by Durand-Ruel at his London gallery in November 1874, and bought by Henry Hill of Brighton. It shows the high viewpoint and open foreground Degas often used to keep the viewer separate from the picture-space; the emphatic diagonals to the right are balanced by the implied one leading to the cut-off dancer at the back left, whose pink ornaments pick up the pinks in the foreground figures.

Lent by the Courtauld Institute of Art.

57 Repasseuse à contre-Jour

Plate XVa

[*c.* 1880?] stamped with the signature.
80 × 63.5cm / 31½ × 25in.
Refs: *L* no. 846; *Lefevre* 1970, no. 10.

Though Lemoisne dates this painting *c.* 1885, he gives other similar works to *c.* 1874 and 1882; the dominant tonal structure of the present work might suggest a date nearer 1880. The muted contrast of pinks and greens is kept subordinate to sharp tonal breaks. The treatment of the working woman shows Degas's dispassionate approach to his subjects – there is no psychological lead-in to the picture, and our only contact with the model is via the formal device of the diagonals of table and ironing-board. In contrast to his pastel work, the oil paint is laid on flatly, with clear outlines, and only a few contrasting broken touches.

Lent by the Walker Art Gallery, Liverpool.

58 Femme au Tub

[*c.* 1885 ?] signed.
Pastel on paper.
67.9 × 67.9cm / 26¾ × 26¾in.
Refs: *L* no. 738; *Lefevre* 1970, no. 7.

One of Degas's first group of pastels of women washing, etc., of which 10 were exhibited at the last Impressionist exhibition in 1886. They show Degas using more of an overall structure of colour than in nos. 55 and 56 – here a broad contrast of orange and blue hues, with a few dramatic red flecks. The composition, simple at first glance, is unified by an elaborate scheme of verticals and implied diagonals, with Degas's characteristic use of sharply accented verticals at one top corner of the picture. There is, in the woman kneeling in the tub, a possible echo of the *Venus Anadyomene* theme, Venus rising from a shell; the attempt to find a modern Venus-equivalent was an artistic and critical commonplace at the time, with Manet's *Olympia* (1863, Jeu de Paume, Paris) as its most famous monument; cf. too Renoir nos. 101 and 104.

Lent by Mrs Anne Kessler.

59 Le Petit Déjeuner après le Bain

[*c.* 1894 ?] stamped with the signature.
Pastel on paper.
100 × 69.8cm / 39⅜ × 27½in.
Refs: *L* no. 1150; *Lefevre* 1970, no. 16.

This complex pastel shows the freedom with which Degas was handling pastel by the mid-1890s, applying layer upon layer of different coloured swirls to create some surfaces of great richness, which are set off against starker and simpler planes. The off-centre pyramidal composition, with its rounded shapes, is played off against the background grid. Details are omitted

throughout, but the pastel-surfaces provide constant focuses of interest.

Lent by a Private Collector.

Goeneutte, Norbert (1854-94)

Born and studied in Paris. Met Renoir in Café de la Nouvelle-Athènes set *c.* 1874, and appeared in several of his paintings *c.* 1875-7. Exhibited at Salon from 1876, principally scenes of modern urban life. Also an engraver. Travelled widely.

60 Le Boulevard de Clichy, par un Temps de Neige

Plate XIIb [1876] signed.
60 × 73.5cm / 23⅝ × 28⅞in.
Ref: *Tate Gallery Catalogues. The foreign paintings, drawings and sculpture*, 1959, p. 92, no. 4538.

One of Goeneutte's first contributions to the Salon, in 1876, this boulevard scene shows the type of modern urban subject acceptable in official circles, yet executed within the Impressionist orbit – Goeneutte was a close friend of Renoir at this date, and often posed for him. Goeneutte's work shares much with Manet (cf. no. 64) and Degas (e.g. *La Place de la Concorde, c.* 1875 – destroyed), as well as Renoir (e.g. Renoir's treatment of the same area, no. 100). The difference, perhaps, lies in Goeneutte's greater attention to characterisation than to atmosphere, though the same is often true of Renoir in the late 1870s, when he too won some success at the official Salon.

Lent by the Tate Gallery.

Gonzalès, Eva (1849-83)

Met Manet 1869, and taught by him. Showed at Salon from 1870. Married engraver Henri Guérard 1878. Painted by Manet in 1870 (cf. no. 121).

61 La Promenade à Âne

Plate XIa [*c.* 1880?] stamped with the signature.
81.3 × 100cm / 32 × 39⅜in.
Ref: *Pictures from Bristol*, exhibition at Wildenstein & Co. Ltd., London, 1969, no. 36.

This freely worked canvas shows Gonzalès's dependence on Manet's later work, in its broad areas of colour and firm outlining. The treatment of nature is left very schematised, and the composition focuses on dark and light accents, instead of seeking an overall homogeneity of surface. The beige canvas plays an important part in establishing the overall tone of the picture. The models were the artist's sister Jeanne and her husband, the engraver Guérard.

Lent by the City Art Gallery, Bristol.

Guillaumin, Armand (1841-1927)

Met Pissarro and Cézanne in 1861, worked with them around Pontoise early 1870s. Showed at most Impressionist exhibitions. Remained a part-time painter until he won a lottery-prize 1891, and started to travel widely to paint.

62 Les Environs de Paris

[*c.* 1874 ?] signed.
61 × 100cm / 24 × 39⅜in.
Ref: *Catalogue of Paintings*, City Museum and Art Gallery, Birmingham, 1960, p. 65-6, no. P. 19'58.

This theme – part country, part urbanised – became a favourite motif of the Neo-Impressionists in the 1880s. Guillaumin contrasts road with trees, open fields with little houses, and the soft distance with the little accent (a dome?) which appears on the horizon, and the smoke from factory chimneys. The broad, firm handling relates to Cézanne's and Pissarro's at this date, *c.* 1874, when Guillaumin was on his closest terms with them (cf. Pissarro no. 87).

Lent by the City Museum and Art Gallery, Birmingham.

Manet, Édouard (1832-83)

Born and bred in Paris. Worked under Couture 1850-6, gained extensive knowledge of Old Masters. Became focal point for young artists through reaction to his works shown at Salon in 1860s. After 1870, worked more closely with Impressionists, but did not exhibit with them. Worked mainly in Paris, principally on modern-life scenes; little pure landscape.

63 La Sortie du Bain

[*c.* 1861] not signed.
Ink and wash, over crayon, on paper.
26.6 × 20.3cm / 10½ × 8in.
Ref: A. de Leiris, *The Drawings of Édouard Manet*, Berkeley and Los Angeles 1969, Cat. no. 188.

This drawing, which, like no. 65, once belonged to Degas, is one of a group in which Manet treated nudes in the open air, initially with traditional subjects (*The Surprised Nymph* and *Susannah and the Elders*), and ending with the blatantly modern *Le Déjeuner sur l'Herbe* (study in Courtauld Institute Gallery), which caused much scandal for its amorality at the Salon des Refusés in 1863. The present drawing relates to the *Surprised Nymph* theme, but has no allegorical details, and, in its treatment of the female form, shows Manet's determinedly natural observation and his refusal to idealise. Though details – including her face – are largely suppressed, the sunlit effect is clearly caught, in a sharp juxtaposition of light and dark – a favourite effect too in the oils of Manet's teacher Couture (cf. no. 34).

Lent by a Private Collector.

64 Les Paveurs, Rue de Berne

Plate XIIIb
[1878] signed.
64 × 80cm / 25 × 31½in.
Refs: P. Jamot and G. Wildenstein, *Manet*, Paris 1932, Cat. no. 291; D. Cooper, *The Courtauld Collection*, London 1954, no. 34, p. 100.
In many ways, this canvas is the closest Manet's work ever came to the open-air work of the Impressionists, in the directness of its observation of the fall of sunlight, and its clear light colour, in broad contrasts – even the darker accents have much colour in them. But the composition, like all of Manet's, still revolves round dark focuses, which impose a tonal structure on the composition unlike the integrated coloured surfaces towards which the Impressionists were working by 1878. The street-scene, seen in perspective, had been treated, amongst others, by Monet in 1873, and belongs to a long tradition of modern-life townscapes (cf. Crome no. 14). In 1879, Manet proposed a scheme of decorations for the new Hôtel de Ville, in which he planned to show all aspects of the life of Paris, with Zola's title *Le Ventre de Paris;* nothing came of the idea.

From the original Courtauld Collection.

65 Le Jambon

Plate XVb
[1880] signed.
32 × 42cm / 12½ × 16½in.
Refs: P. Jamot and G. Wildenstein, *Manet*, Paris 1932, Cat. no. 387; *Glasgow Art Gallery. Catalogue of French Paintings*, 1953, p. 34.

One of the many small still-life subjects Manet painted at the end of his life, this is more ambitious than most of the sequence, and was much reworked, as the surface-cracking shows. In it, Manet shows the adaptability of his handling, allowing the smoothly-painted, succulent ham to stand out from the varied textures round it.
The device of the knife on the table-front is a leitmotiv in French still-life of the period – it was taken up by artists of the Realist group in the 1850s from the work of Chardin.
Like no. 63, this painting was once owned by Degas.

Lent by the Burrell Collection, Art Gallery and Museum, Glasgow.

Monet, Claude (1840-1926)

Brought up in Le Havre, where he met Boudin *c.* 1857, Jongkind 1862. First to Paris 1859, met Troyon and Pissarro. Met Sisley, Renoir etc. in Paris 1862+, when in Gleyre's studio. Showed some work at

Salon 1865-8, after 1870 exhibited mainly in group-shows or dealers' galleries. Lived and worked principally in Seine valley, but travelled widely to paint, especially in 1880s. After *c.* 1890, came to concentrate on groups of works on the same subjects in different conditions, which culminated in his large canvases of his water-garden.

Abbreviation: *Lefevre* 1969*: Claude Monet, the Early Years*, exhibition at Lefevre Gallery, London, 1969.

66 La Pointe de la Hève

Plate VIIa

1864 signed and dated.
39.3×72.3cm/15½×28½in.
Ref: *Lefevre* 1969, no. 2.

A view of the beach at Sainte-Adresse, just east of Le Havre. Monet exhibited a scene of the same beach at low tide at the 1865 Salon (Kimbell Art Foundation, Fort Worth, Texas), similarly treated but on much larger scale. The present painting figured at Monet's first two retrospective exhibitions, in 1883 and 1889, and is a prime example of his early work, relatively subdued in colour, with clear tonal contrasts. The definition of forms, and the precise handling, owe much to Jongkind (e.g. no. 43). Compositionally, it shows the deep perspectival recession which Monet largely stopped using from the late 1860s (cf. no. 69). The boat, rather too large in scale, may well have been added at a very late stage.

Lent by a Private Collector.

67 Coucher de Soleil sur la Mer

Plate VIb

[*c.* 1869?] signed.
Pastel and gouache on paper.
17.2×33.2cm/6¾×13⅛in.

This work belongs to a group of pastels Monet executed *c.* 1868-73; seven of these were exhibited at the first Impressionist exhibition in 1874, but their subjects are unknown. This pastel is an early example of Monet's use of a frontal sea-composition, which he may have learned from Courbet (cf. no. 32); in it, he sets off gashes of colour against larger tonal masses and the small dark boats. The sunset effect might suggest Turner, but the handling and tonal structure of the work make it likely to date from before his stay in London in 1870-1. After this period, Monet did little graphic work – a few drawings for magazine-reproduction in the 1880s, some pastels in London *c.* 1900, and little else.

Lent by the Visitors of the Ashmolean Museum, Oxford.

68 Bateaux en Hollande près de Zaandam

[1871] signed.
35.5×71cm/14×28in.
Ref: *Lefevre* 1969, no. 8.

This canvas, painted on Monet's first visit to Holland, on his way home from London in 1871, shows his work at its closest to the Dutch 17th century seascapists, particularly Van Goyen, in its long horizon punctuated with boats and windmills, and its dominant beigey tonality. The cut-off boat suggests at first the influence of Japanese prints, but Van Goyen uses very similar devices as compositional lead-ins.

Lent by the Glynn Vivian Art Gallery, Swansea.

69 Le Port de Zaandam

[1871] signed.
47×73.6cm/18½×29in.
Ref: *Lefevre* 1969, no. 7.

In contrast to no. 68, also from Monet's first visit to Holland, this freely worked scene shows the striking effects Monet often favoured – the contre-jour sunset, and the remarkable surface-pattern created by the piers in the water and their reflection. The broad broken handling of the reflections is very like that used in Monet's epoch-making views of La Grenouillère in 1869 – a similarity which suggests that his exposure to the work of the English landscapists in London in 1870-1 had little formative effect on his style.

Lent by a Private Collector.

70 Vue du Port du Havre

1873 signed and dated.
75×99cm/29½×39in.
Ref: *Lefevre* 1969, no. 13.

This is a large and ambitious painting, in terms of Monet's work in the 1870s. Its frontal composition, with open foreground, is enlivened by the varying lines of boats, masts

and buildings. As it now stands, the colour-scheme is predominantly green and blue, picked up by many small orange accents. However, originally the orange must have been dominant, as the boat-hull in the very centre was originally a clear orange note, before being overpainted in dark blue-green – an example of Monet's willingness to change the schemes of his paintings as he executed them.

Lent by Kenneth Levy, Esq.

71 Effet d'Automne à Argenteuil

1873 signed and dated.
56 × 75cm / 22 × 29½in.
Ref: D. Cooper, *The Courtauld Collection*, London 1954, no. 40, p. 104.

Monet painted several views of this subject, looking from a backwater towards the village of Argenteuil; Renoir and Sisley treated it too; and Daubigny had exhibited a view of the identical scene at the 1850-1 Salon. This very richly coloured version is one of the first examples of Monet constructing a whole composition in terms of contrasts of clear colour, which model the forms without relying on tonal contrast. The broken handling of the reflections is set off against the impasted surfaces of the trees, which Monet has scraped across late in the painting's working, perhaps with the brush-handle. Monet, and previously Daubigny, often used this type of composition, a scene across water, symmetrically reflected in the lower half of the picture, with no foreground lead-in.

Lent by the Courtauld Institute of Art.

72 La Maison de Monet à Argenteuil

[1876] signed.
62.8 × 52cm / 24¾ × 20½in.
Ref: *Lefevre* 1969, no. 15.

This picture of the back garden of Monet's second house at Argenteuil shows the rich varied colour Monet was using by the later 1870s, with areas of small, animated brushstrokes. The silhouetted tree cutting into the top of the composition has many close parallels in the Japanese colour-prints which Monet collected and admired greatly. Its first owner was the composer Chabrier.

Lent by the Countess of Inchcape.

73 La Gare St-Lazare

Plate XIIIa

[1876/7] signed.
53.3 × 72.5cm / 21 × 28½in.
Ref: D. Cooper, *The Courtauld Collection*, London 1954, no. 42, p. 104-5.

This is one of the less highly-finished of the group of paintings Monet executed at this date, showing different views inside and outside the Gare St-Lazare, of which seven, possibly including this one, were exhibited at the third Impressionist exhibition in 1877. In the present version, spaces have been left in the painting of the station roof for the puffs of smoke, which shows how Monet planned the placing of even such apparently casual elements in his paintings. For all their preoccupation with light and atmosphere, the Gare St-Lazare paintings show Monet's fascination in the 1870s with the world of modern technology as a source of themes. Manet's teacher Couture had advocated railway-subjects in 1867, and Manet, as well as Caillebotte, had painted the railway-bridges outside the Gare St-Lazare before Monet started work there; Monet also knew Turner's *Rain, Steam and Speed* (1844, National Gallery, London). This fascination for the railway was shared by Naturalist writers – cf. Zola's *La Bête Humaine* (1890).

Lent by a Private Collector.

74 Le Givre

[1880] signed.
58.5 × 77.5cm / 23 × 30½in
Ref: *Claude Monet*, exhibition arranged by the Arts Council of Great Britain, 1957, no. 60.

One of the many paintings Monet executed during the remarkable freeze of the winter 1879-80, in which he explored first, as here, the effects of the frozen Seine at Vétheuil, and then the ice-floes during the thaw. Another version of the same subject, with the boat, is dated 1880 (Jeu de Paume, Paris, Caillebotte Bequest). The present example is broadly worked, with rich white swirls of paint on the trees over soft blues and purples, and energetic criss-crossing strokes in the bushes. There are signs of heavy working below the whole left side of the painting, which suggest that Monet had begun another picture on this canvas.

Lent by a Private Collector.

75 La Falaise à Fécamp

Plate XXIa

1881 signed and dated.
64.5 × 81cm / 25¼ × 31¾in.
Ref: *Aberdeen Art Gallery Permanent Collection Catalogue*, 1968, p. 70.

This is an early example of the sequence of cliff-scenes Monet worked on through the 1880s, in which he concentrated on the effects of varied shapes of cliffs set off against the horizon, in emphatically asymmetrical compositions. Here he has chosen a viewpoint where the far cliff, to the east of Fécamp, juts out from behind the principal shapes. Linear brushstrokes are added late, to emphasise the forms in the picture.

Lent by Aberdeen Art Gallery and Museum.

76 Belle-Isle – Rocher du Lion

1886 signed and dated.
63.5 × 80cm / 25 × 31½in.
Ref: *Claude Monet*, exhibition arranged by the Arts Council of Great Britain, 1957, no. 82.

On his visit to this island off the west coast of Brittany, where Sarah Bernhardt had her refuge, Monet was impressed by the storms which lashed its coast, and concentrated on effects of rough sea beating against the granite cliffs. Here he has chosen a viewpoint where the top of the cliff is precisely continued by the horizon, setting off the simple horizontal band of sky against the agitated forms below. It is a highly finished canvas, with blue and white accents added late on the water, and free swirls of brown on the cliffs; the line of the clifftop seems to have been shifted slightly upwards. Letters to Durand-Ruel show that Monet felt the need to work over his Belle-Isle canvases in the studio after he returned home.

Lent by a Private Collector.

77 Antibes

1888 signed and dated.
65 × 92cm / 25¾ × 36¼in.
Ref: D. Cooper, *The Courtauld Collection*, London 1954, no. 44, p. 105.

'After terrifying Belle-Isle, this will be something tender', Monet wrote to Duret from Antibes in March 1888. Here he uses vivid colour-contrasts, and picks them up in the more pastelly background, to convey the light and colour of the Mediterranean. The orange-red signature has been harmonised with the dominant colour of the foreground, and the spindly tree-trunk has been moved a little to the right during the execution of the painting. Many of Monet's supporters, including Pissarro, Degas, Fénéon and John Russell, criticised his Antibes paintings for their superficial, decorative quality.

Lent by the Courtauld Institute of Art.

78 Meule au Coucher de Soleil, Temps de Givre

Plate XXIIa

1891 signed and dated.
65 × 92cm / 25½ × 36¼in.
Ref: *An Exhibition of Impressionist Paintings held in memory of the late Dudley Tooth*, Arthur Tooth and Sons Ltd., 1972, no. 1.

This painting was one of the fifteen *Haystack* canvases which Monet showed as a group in May 1891 – the first time he had exhibited a large group of works of near-identical subjects, differing in effects of light, weather and season. Monet was forced to adopt his serial procedure by the constantly changing light-effects, and claimed to start a new canvas for each new effect. However, the present painting shows the kind of compromises he was forced to make – the sky was originally all yellow, and its present dazzling colours were added later, and elsewhere in the picture many accents of orange and blue were added at a very late stage, to emphasise the overall colour-scheme. But, from these modifications, Monet was able to create a very powerful, unified image.

Lent by a Private Collector.

79 Le Bassin aux Nymphéas

1900 signed and dated.
89 × 92.5 / 35 × 36¼in.
Ref: *Claude Monet*, exhibition arranged by the Arts Council of Great Britain, 1957, no. 99.

This painting belongs to the first series Monet painted in the water-garden which he built himself at Giverny. Although dated 1900, this example was probably completed rather later – its free handling is very

different from the tighter, highly finished version dated 1899 in the National Gallery, London. Its extensive late accents of red, with other touches of colour, show how Monet set about keying up the whole colour-range – its rainbow palette suggests parallels with the later Renoir. The iris-leaves at bottom left were a late addition, and are an important compositional modification, preventing the eye from moving directly up the path.

Lent by a Private Collector.

Morisot, Berthe (1841-95)

Worked first with Corot, then met Manet *c.* 1868, and married his brother Eugène 1874. Exhibited at Salon in 1860s, later with Impressionists. Remained close to other Impressionists, particularly friendly with Monet and Renoir after *c.* 1885. Worked mainly on open-air scenes with figures, in and around Paris.
Abbreviation: *BW*: M.-L. Bataille and G. Wildenstein, *Berthe Morisot*, Paris 1961 (catalogue raisonné).

80 Vieux Chemin à Auvers

Plate VIIIa
[1863] signed.
45 × 31cm/17¾ × 12¼in.
Refs: *BW* no 6; *Selected European Masters of the 19th and 20th centuries*, Marlborough Fine Art, London, 1973, no. 55.

Though small and not highly finished, this canvas was apparently shown at the Salon of 1864. It shows the clear influence of her teacher Corot, but the firmer treatment of trees, and inclusion of a modern-dress figure, show the impact of Daubigny, whom Morisot met while she was working at Auvers in summer 1863 (cf. no. 35).

Lent by N. Shalbania, Esq.

81 Jour d'Été

Plate XIb
[1879] signed.
45.8 × 75.3cm/18 × 29¾in.
Refs: *BW* no. 79; *National Gallery Catalogues. French School. Early 19th century, Impressionists, Post-Impressionists etc.*, 1970, p. 110-11, no. 3264.

Exhibited at the fifth Impressionist exhibition in 1880, this scene shows the differences between Morisot's approach to nature and Monet's. Morisot, like Manet, was not concerned to record precisely the ripples and reflections on water, or the play of light on the trees, but leaves the natural detail far more generalised – contrast Monet no. 75. Manet too lies behind the painting's composition (cf. *En Bateau*, 1874, Metropolitan Museum of Art, New York, with its Japanese-inspired cut offs), and behind the fluent brushwork.

Lent by the National Gallery.

82 Femme et Enfant dans l'Herbe à Bougival

[1882] not signed.
59.6 × 73cm/23½ × 28¾in.
Ref: *BW* no. 122.

The free painterliness of Morisot – perhaps reflecting her ancestor Fragonard, as well as Manet – is quite unlike the varied types of brushwork which Monet and Sisley evolved to describe the variety of nature (cf. nos. 75 and 111). Monet treated similar themes (e.g. *Le Printemps*, 1886, Fitzwilliam Museum, Cambridge), but with a far more precise notation of the textures of grass and the play of light on the figures.

Lent by the National Museum of Wales, Cardiff.

Pissarro, Camille (1830-1903)

Born in West Indies, lived in France from 1855. Worked first with Corot, then met Monet and Cézanne. Exhibited some work at Salon before 1870, thereafter showed in group-shows or with dealers. Worked mainly in country north of Paris, and from 1896 on townscapes. Interest in peasant subjects reflected anarchist political views.

Abbreviation: *PV*: L. R. Pissarro and L. Venturi, *Camille Pissarro, son art, son oeuvre*, Paris 1939 (catalogue raisonné).

83 Bords de la Marne à Chennevières

Plate VIIIb
[1864/5] signed.
92 × 145.5cm/36¼ × 57¼in.

Refs: *PV* no. 46; *National Gallery of Scotland, Shorter Catalogue*, 1970, p. 67.

One of the few surviving of Pissarro's major paintings of the 1860s, this was probably shown at the 1865 Salon (cf. Monet no. 66). It owes much to Courbet, in its full greens, and impasted surface, partly applied with the palette-knife; and the general conception of the subject is close to Daubigny – river-banks viewed across water, and reflected below (cf. too Monet no. 71), with small accents on the horizon. However, the breadth and firmness of handling are already characteristic of Pissarro, as are the details of the subject which emphasise its modernity – the boat with its figures, and the small factory. Pissarro often chose subjects where industrial buildings are set off against the countryside.

Lent by the National Gallery of Scotland, Edinburgh.

84 Une Rue à Louveciennes

Plate XIIa

1871 signed and dated.
46 × 55.5cm / 18⅛ × 21⅞in.
Ref: Not in *PV*; C. Gould, 'An Early Buyer of French Impressionists in England', *Burlington Magazine*, March 1966, p. 141-2.

Pissarro painted a long sequence of views of the streets and small houses of Louveciennes between 1869 and 1872, mostly with steep perspectives and small figures; the same motif, but under snow, was painted by Sisley in winter 1870 (*Daulte* no. 18). The present painting is more highly worked than some, with a sharp contre-jour effect; the accented brushwork in the foreground suggests a parallel with Jongkind (cf. no. 45). This was one of the first Impressionist paintings to enter a British collection, that of Samuel Barlow, of Stakehill, Lancashire – he probably bought it from Durand-Ruel in London in the 1870s, and failed to sell it at Christie's in 1883 – it was bought in for 21 gns.

Lent by the City Art Galleries, Manchester.

85 La Maison dans les Champs à Rueil

1872 signed and dated.
40.5 × 51cm / 16 × 20in.
Ref: Not in *PV*; *An exhibition of Impressionist Paintings held in memory of the late Dudley Tooth*, Arthur Tooth and Sons Ltd., 1972, no. 18.

This shows the deliberately modest subjects Pissarro favoured, the trees and small vertical house set off against the open foreground and bare vista at the right. A few colour-accents act as focuses in the otherwise subdued colour-scheme, while the tonal definition of the forms is firm and clear, and the brushwork freely adapted to the textures of the scene.

Lent by a Private Collector.

86 La Récolte des Pommes de Terre

1874 signed and dated.
33 × 41cm / 13 × 16⅛in.
Refs: *PV* no. 295; *Pissarro in England*, exhibition at Marlborough Fine Art Ltd., London, 1968, no. 6.

By 1874, Pissarro, perhaps as a result of his contact with Cézanne, was becoming interested in the overall organisation of brushwork across the picture-surface; here, he uses a firm, block-like stroke to give this surface unity, and adds these strokes over simple drawing-lines and flat lay-in layers of paint, still seen in places. Cézanne too painted this hillside at Auvers with its cottages, but without the Millet-like peasants Pissarro includes here. Pissarro re-used the whole composition in another painting in 1893 – clearly a studio-work, and characteristic of his methods in many works after *c.* 1880.

Lent by the Margulies Family Collection, London.

87 La Maison de Piette à Montfoucault

1874 signed and dated.
60 × 73.5cm / 23⅝ × 28⅞in.
Ref: *PV* no. 285.

Pissarro executed this simple, broadly worked scene on a visit to the painter Ludovic Piette at Montfoucault in Brittany in winter 1874-5. He uses a very restricted colour-range to convey an overcast snow-effect – muted blues and greens set off against grey and white, and the browny-beige of the canvas. The painting is little reworked, and the tree-branches are left angular, and sometimes unattached to the

trunks. The signature, in a strange blend of green and light mauve, must have been added many years later.

Lent by the Fitzwilliam Museum, Cambridge.

88 L'Abreuvoir de Montfoucault

Plate XIb 1875 signed and dated.
73.5 × 92.5cm / 29 × 36½in.
Ref: *PV* no. 320.

Presumably painted on a return visit to Montfoucault in autumn 1875, this, in contrast to no. 87, is an ambitious and highly worked canvas. Its subject, with its clear echoes of Millet (e.g. no. 47) and Troyon (e.g. *L'Abreuvoir*, Wallace Collection, London), was part of a considered plan 'to study men and animals in the real country and see what they look like', as he wrote to Duret in October 1874. Partly worked with the knife, partly in bold brushstrokes, the painting has a solid, architectural form, emphasised, as in no. 84, by the contre-jour lighting. A little blue is used in the shadows, but the most important small colour-accents are the many red touches against the greens.

Lent by the Barber Institute of Fine Arts, University of Birmingham.

89 La Côte des Boeufs à l'Ermitage, Pontoise

Plate XVII 1877 signed and dated.
115 × 87.5cm / 45¼ × 34½in.
Refs: *PV* no. 380; *National Gallery Catalogues. French School. Early 19th century, Impressionists, Post-Impressionists etc.*, 1970, p. 113-4, no. 4197.

Like most of the other Impressionists, Pissarro on occasions after 1870 embarked on larger, more ambitious compositions than usual. Though there is no evidence that this example was shown at one of the Impressionist exhibitions, it may well have been, and it was certainly conceived as an important statement. He has chosen a composition with a taut natural structure of trees, which looks forward to Monet's *Poplars* series of 1891 (e.g. in Tate Gallery, London, dated 1890 but of 1891). The work is highly finished, and shows the network of small brushstrokes, in varied directions, which Pissarro evolved in 1876-7 as a means of unifying the picture-surface (contrast no. 88) – a similar device to the 'constructive stroke' Cézanne was evolving at the same time (cf. no. 53). By this date, Pissarro was working in terms of an overall coloured surface, with varied nuances, instead of the crisp tonal contrasts of the early 1870s.

Lent by the National Gallery.

90 La Petite Bonne de Campagne

1882 signed and dated.
63.5 × 53cm / 25 × 20¾in.
Refs: *PV* no. 575; *Tate Gallery Catalogues. The foreign paintings, drawings and sculpture*, 1959, p. 192-3, no. 5575.

This is one of a group of paintings of the earlier 1880s in which Pissarro focuses on various aspects of country life and work, particularly peasant-girls, clearly inspired by Millet's themes. The composition, with its circle of cut-off forms round the main figure, suggests comparison with Degas (cf. no. 55). The crisp, directional hatching across the surface is characteristic of Pissarro's more highly worked canvases of the period.

Lent by the Tate Gallery.

91 Vue de ma Fenêtre, Éragny

[1886-]1888 signed and dated.
65 × 81cm / 25¾ × 32in.
Refs: *PV* no. 721; *Catalogue of Paintings in the Ashmolean Museum*, 2nd ed., p. 118, no. 334.

Though now dated 1888, this canvas seems to have been complete in some form by July 1886, when Durand-Ruel refused to buy it, because, Pissarro reported to Lucien on 30 July, 'it seems its subject is not saleable because of the red roof and the farmyard – just what gives the picture all its character; it has a *modern primitive* feel to it.' The partly-erased signature to the right of the present one presumably dates from this first completion. In adopting Seurat's pointillist stroke in 1886, Pissarro was only taking a stage further the systematisation he had been introducing into his brushwork since 1876. However, by September 1888, he was looking for a way to combine the purity of the 'petit point' with the spontaneity of Impressionism, and this picture reveals something of these problems. The small dabs of the final paint-surface vary in size and direction, and lie over

a more broadly handled layer of paint; trees and sky show more varied textures. The surface is enlivened by blue and mauve accents which give a shimmering effect and establish small vibrating colour-contrasts all over the surface. After 1888, Pissarro abandoned the strict pointillist brushstroke.

Lent by the Visitors of the Ashmolean Museum, Oxford.

92 Rameuses de Pois

1890 signed and dated.
Pastel and gouache on paper.
41 × 63.5cm / 16¼ × 25in. (fan).
Ref: *PV* no. 1652.

This luminous fan, which shows the influence of Japan in both form and composition, continues Pissarro's Millet-related peasant-themes (cf. nos. 86 & 90). However, he treats these themes in a less pessimistic, more utopian vein than Millet, reflecting his anarchist beliefs in a harmonious future society.

Lent by the Visitors of the Ashmolean Museum, Oxford.

93 Gelée blanche

1890 signed and inscribed Gelée blanche 19 Dec 90.
Watercolour on white paper.
20.7 × 26.2cm / 8⅛ × 10¼in.

This delicate effect of winter at Éragny is created by varied coloured glazes over the white paper. Like no. 92, it belongs to the phase in the later 1880s and early 1890s when Pissarro was exploring various media and techniques, to find different ways of achieving colour and luminosity.

Lent by the Visitors of the Ashmolean Museum, Oxford.

94 Le Louvre et la Seine vus du Pont Neuf

1902 signed and dated.
46.5 × 55.5cm / 18¼ × 21¾in.
Ref: Not in *PV*; *Pissarro in England*, exhibition at Marlborough Fine Art Ltd., London, 1968, no. 27.

Pissarro worked extensively in Paris from 1897 onwards, first on views of the Boulevards (e.g. *Boulevard Montmartre, Effet de Nuit*, 1897, National Gallery, and cf. Crome no. 16), then from 1900 on this motif looking towards the Louvre from the west tip of the Île de la Cité. The Louvre views were meant as a contrast with the Boulevards, showing a 'picturesque side of Paris', Pissarro said, as opposed to the bustling modernity which had attracted him to the Boulevards. Pissarro painted the scene in many different weathers, clearly under the influence of Monet's series (cf. no. 78); this version uses a grey, rainy effect as a pretext for a sequence of soft colour-variations.

Lent by Sir Antony Hornby.

Renoir, Pierre-Auguste (1841-1919)

After training as porcelain-painter, met Monet and Sisley *c.* 1862 in Gleyre's studio. Exhibited in Salon in 1860s, and again 1878-83 and 1890, otherwise in group-shows or with dealers. Until *c.* 1881, when visited Italy, concentrated on modern-life scenes, but afterwards turned to nudes and more traditional subjects. Period of experiment in painting-techniques *c.* 1877-90. From 1902, lived principally on Riviera. Did some landscape work throughout his career.

95 Le Coup de Vent

Plate XVIIIb

[1872/3 ?] signed.
52 × 82.5cm / 20½ × 32½in.
Ref: *Fitzwilliam Museum, Cambridge. Catalogue of Paintings*, I, 1960, p. 192, no. 2403.

Though often dated to the later 1870s, this painting, with its areas of heavy impasto and sharp tonal contrasts, belongs to 1872/3, and can almost certainly be identified with *Grand Vent*, of the same dimensions, in the 1875 Impressionist sale. Renoir uses a wide range of brush-textures, from the heavy dabs at bottom right to the translucent washes of green on the hillside, through which the browny-pink ground is clearly seen. A sequence of reddish accents across the picture picks up this canvas-colour. Despite the instantaneousness of the subject shown, some vital accents are added considerably later, for instance the washes

of deep grey in the clouds, which are laid over zones of dry white paint, and yet add an important part of the weather-effect shown. Contrast Millet's very elemental contemporary treatment of the same theme (*Le Coup de Vent*, 1873, National Museum of Wales, Cardiff).

Lent by the Fitzwilliam Museum, Cambridge.

96 Le Chemin

[1873] signed.
46 × 61.5cm / 18 × 24¼in.
Ref: *The French Impressionists and some of their contemporaries*, exhibition at Wildenstein & Co. Ltd., London, 1963, no. 53.

This canvas can be dated to spring 1873, from the existence of a dated painting of the identical subject by Sisley. Sisley's canvas is more flatly worked, while Renoir's contrasts impasted highlights with linear accents. Renoir keeps the whole scene light and varied in colour, with clear blues in the distance.

Lent by the Earl of Inchcape.

97 Le Printemps (Chatou)

[*c.* 1873/4 ?] signed.
59.6 × 73.7cm / 23½ × 29in.
Ref: D. Cooper, *The Courtauld Collection*, London 1954, no. 53, p. 110.

Though normally dated *c.* 1878/80, the use of colour in this painting suggests a date of *c.* 1873/4; Renoir is still using dark areas, in sharp tonal contrast with the thinly painted lit areas of the grass. A few subdued red accents set off the dominant greens and the clear blue of the river seen through the trees on the left, the lightest accents being the full whites on the figure and on the far bank of the river, and the little tree just to the left of the figure, which has been added very late in the execution of the painting. The whole picture shows Renoir's remarkable ability to suggest detail without needing to describe it fully (contrast no. 102).

Lent by the Dowager Lady Aberconway.

98 Le Pêcheur à la Ligne

Plate XVIIIa

[*c.* 1874] signed.
54 × 65cm / 21¼ × 25½in.
Refs: F. Daulte, *Auguste Renoir I, Figures 1860-1890*, Lausanne 1971, no. 103; Christie's Sale, 6 July 1971, lot 30.

This painting was bought at the 1875 Impressionist sale by the publisher Georges Charpentier, who with his wife became Renoir's leading patrons for the next decade, and introduced him into Paris literary society. The picture is an extraordinary tour-de-force, using a minimum of paint to render a full image of the scene – drawing in the conventional sense is wholly abandoned, but without any loss in clarity of effect. The translucent washes of colour over the beige canvas are applied with great spontaneity, yet the effect of the whole is very calculated, setting off small accents of colour and dark tones against the overall soft greens. Contrast Dupré's rural fishing-scene (no. 40) with this very modern version of the theme.

Lent by a Private Collector.

99 Jeune Fille lisant dans un Jardin, un Chien sur les Genoux

[1874] signed.
61 × 49cm / 24 × 19¼in.
Ref: F. Daulte, *Auguste Renoir I, Figures 1860-1890*, Lausanne 1971, no. 105.

This canvas, which was part of the Impressionist sale in March 1874, anticipates the theme of figures in the shade with sunlight playing through the trees which culminated in *Au Moulin de la Galette* of 1876 (Jeu de Paume, Paris). It must be of 1874, but its overall effect of soft dappled colours suggests that it was painted after nos. 97 and 98; Renoir has here reduced tonal contrasts to a minimum, apart from the pivotal dog, and the stabs of sunlight, and is beginning to give the scene an overall rhythm by the patterns of his brushwork.

Lent by Sir Charles Clore.

100 Place Clichy

[*c.* 1880] signed.
64.5 × 54.5cm / 25½ × 21½in.
Ref: F. Daulte, *Auguste Renoir I, Figures 1860-1890*, Lausanne 1971, no. 326.

Renoir's brother Edmond wrote an account of Renoir's aims in 1879, in which he described his work as 'a faithful picture of

modern life . . . it is our very existence that he has registered, in pages which are certain to remain among the most living and most harmonious of our age'. He is, here, working in virtually the same place as his friend Goeneutte had in 1876 (no. 60), but concentrates on the figures and activity of the pavement, though the background figures are only lightly washed in. The focal foreground figure is cut off in a way more characteristic of Degas. Technically, it is one of a group of paintings of 1879-81 in which Renoir worked on an opaque white priming-layer, using thin washes of colour which gain their luminosity from the white, with only a few impasted highlights. Unlike his work *c.* 1873 (e.g. no. 95), even the darkest areas here are full of colour.

From the original Courtauld Collection.

101 Baigneuse assise

[*c.* 1883] signed.
Pastel on paper.
62 × 48cm/24½ × 19in.
Ref: Sotheby's Sale, 24 April 1963, no. 9.

The subject of this pastel, a nude in an outdoor setting, shows Renoir moving away from explicitly modern themes; the background is wholly undefined, and the figure has a timeless quality – contrast Degas's far more explicitly modern reworking of the Venus theme (no. 58). The figure's outlines are still soft, and its forms blend with the background, but the dark accents on the head stand out as focal points (contrast the head in no. 99). At this date Renoir was working less out of doors, and was building up his figure-subjects in the studio from small outdoor sketches and figure-studies, having discovered the problems involved in trying to carry through whole compositions outside. This pastel is presumably a studio-work.

Lent by a Private Collector.

102 Le Retour des Champs

Plate XIXa

[*c.* 1886] signed.
54 × 65.1cm/21¼ × 25⅝in.
Ref: F. Daulte, *Auguste Renoir I, Figures 1860-1890*, Lausanne 1971, no. 498.

This theme dates from Renoir's visit to Saint-Briac in Brittany in September-October 1886; related drawings and another, more highly finished, version exist, and it is possible that neither oil-version was executed in Brittany. The painting shows the sharper definition of forms and harsher colour which Renoir adopted in the mid-1880s, in his attempt to re-learn the business of painting and drawing. The broad areas of colour are laid on in fluid washes over a white ground, as in no. 100, but here with loose underdrawing. Renoir has reworked much of the surface in precise, separate strokes, which define closely the forms shown. These different types of handling show the rival pulls Renoir was feeling at the time between fluency and the control he had come to feel to be lacking in his work of the 1870s.

Lent by the Fitzwilliam Museum, Cambridge.

103 Jeune Femme au Bord d'un Lac

[*c.* 1886] signed.
Watercolour on paper.
14 × 19cm/5½ × 7½in.

This is probably one of the group of studies Renoir made in the mid-1880s of figures seated in boats on a river – studies very similar in type to those for *Les Grandes Baigneuses* (Philadelphia Museum of Art), though Renoir did not work up the 'figures in boats' theme into a large oil-painting. In handling it is typical of his work at the period, in its clear-cut definition of forms; precise drawing like that of the leaves is even found beneath the painting on some of Renoir's canvases at this date. The simplified curves of face and figure show the sort of generalised beauty Renoir was looking for in the 1880s, in his return to a form of classicism in themes and methods.

Lent by the Visitors of the Ashmolean Museum, Oxford.

104 Femme nue s'essuyant le Pied

[*c.* 1888/90] signed.
Red chalk, heightened with white, on paper.
38.6 × 30.2cm/15¼ × 11⅞in.
Ref: J. Rowlands, 'Treasures of a Connoisseur', *Apollo*, July 1968, p. 48-50.

In the later 1880s, Renoir looked back to the French 18th century in his attempts to free

himself from the dryness of his recent work (cf. no. 102), without losing the sureness of draughtsmanship he was seeking. He compared his new manner in oils with Fragonard, and in graphic work he used chalk drawing – particularly the sanguine so popular in the 18th century – to achieve forms that were defined without being harshly outlined, blurring his contours, as here, by repeated strokes of chalk, and using white chalk for soft highlights. Watteau and Boucher were clearly his principal models. But the female type he chooses belongs clearly to *c.* 1890, as if to show that the Venus-tradition is equally valid for every period (cf. no. 101, and Degas no. 58).

Lent by the British Museum.

Sisley, Alfred (1839-99)

Though English by birth, lived in France. Met Monet and Renoir in Gleyre's studio 1862. Exhibited at Salon in 1860s, thereafter in group-shows or with dealers. Apart from few visits to England, worked on landscape subjects in Seine valley.

Abbreviations: *D*: F. Daulte, *Alfred Sisley*, Lausanne 1959 (catalogue raisonné); *Nottingham* 1971 : *Alfred Sisley*, catalogue of exhibition at Nottingham University Art Gallery, 1971, by R. Pickvance.

105 Allée de Châtaigniers près de la Celle-Saint-Cloud

Plate IXb

1867 signed and dated.
89 × 116cm / 35 × 45¾in.
Refs: *D* no. 9; *Nottingham* 1971, no. 1.

This ambitious early work was shown at the 1868 Salon, and shows Sisley's debts to his predecessors – to Corot in the soft colours of the background, and the stylised arabesques of the branches (cf. no. 29), to Courbet in the full greens. The small solitary deer is also an echo of Courbet's many forest-interiors with deer, but it serves a different function from Courbet's – it is not game, but has strayed out from the forest on to the clearly man-made road. Contrast the human scale of Sisley's forest with Rousseau no. 50.

Lent by the Art Gallery, Southampton.

106 Rue de Village

[*c.* 1872/4?] signed.
65.8 × 46.7cm / 25⅞ × 18⅜in.
Ref: *D* no. 269 (as 1877; *Une Rue à Sèvres*).

Though dated 1877 by Daulte, this painting seems likely to date from *c.* 1872/4, with its muted colour-scheme and broad handling, which are unlike the clearer colour and broken textures Sisley was using by 1877. Sisley animates this simple subject with a sequence of soft coloured accents across the foreground, and a few sharper colour-notes above, set off against the broken roof-silhouettes.

Lent by the Castle Museum, Norwich.

107 Les Champs

1874 signed and dated.
46 × 61cm / 18⅛ × 24in.
Ref: *D* no. 138.

Sisley has here chosen a scene with a wide range of broken textures and different shades of green, and has established small areas of soft salmon-pink to contrast with the dominant greens and blues. The more linear touches along the horizon set off the flatter handling of the rest. The small clouds, which continue the scene's busy textures, are, in their present positions, the result of a late reworking.

Lent by Leeds City Art Galleries.

108 Le Clocher de Noisy-le-Roi – Effet d'Automne

1874 signed and dated.
46 × 61cm / 18⅛ × 24in.
Refs: *D* no. 134; *Nottingham* 1971, no. 3.

This autumnal view of a small village near Louveciennes seems to have been part of the 1875 Impressionist sale; it shows how at this date Sisley varied his brushwork to suit the textures in the scene before him, without allowing its rhythms to take over as the dominant factor of the picture. Compositionally, he sets off broader areas against sequences of small vertical accents in uneven spacings along certain horizontals – here along the lines of fence and horizon. The colour is generally soft and varied, with a few brighter touches.

Lent by the Burrell Collection, Art Gallery and Museum, Glasgow.

109 Soleil couchant

1875 signed and dated.
46 × 61cm / 18⅛ × 24in.
Ref: *D* no. 181; *Nottingham* 1971, no. 6.

Here Sisley sets off the broken dashes in the foreground against the soft blended areas of the distance. He emphasises the contrast of orange and blue – the late-added oranges in sky and trees are clearly seen, and he has used a soft blue for the signature to pick up the contrast again; the signature is also placed as a compositional element, not at the extreme right. The linear restatement of the tree-trunks perhaps recalls Corot (e.g. no. 29, and cf. no. 105).

Lent by Leeds City Art Galleries.

110 L'Inondation à Port-Marly

1876 signed and dated.
46.1 × 55.9cm / 18⅛ × 22in.
Refs: *D* no. 241; *Nottingham* 1971, no. 7.

One of the famous sequences of paintings in which Sisley showed the Seine in flood at this little village near Louveciennes. Though executed freely and quickly, the picture has a complex series of smaller compositional features, which activate the foreground and lead the eye into the picture-space. The figures were all added at a very late stage in the painting. Soft colour-accents enliven the generally subdued colour-scheme.

Lent by the Fitzwilliam Museum, Cambridge.

111 Le Chemin des Fontaines près de By – Matin de Mai

[1881] signed.
65 × 50.5cm / 25⅝ × 19⅞in.
Refs: *D* no. 434; *The French Impressionists and some of their contemporaries*, exhibition at Wildenstein & Co. Ltd., London, 1963, no. 30.

Sisley moved into the Seine valley east of Fontainebleau in 1880; he was to live in this area for the rest of his life. In the later 1870s, he had begun to give his brushwork greater overall animation, enlivening his surfaces with a variety of broken touches and strokes. In this view of a path by the Seine, he uses small separate touches for the foliage, and fluent linear handling for the trunks and branches, which give a series of flowing, linear rhythms to the scene.

Lent by a Private Collector.

112 Autour de la Forêt – Matinée de Juillet

Plate XIXb

1889 signed and dated.
60 × 73cm / 23⅝ × 28¾in.
Refs: *D* no. 711; *Nottingham* 1971, no. 12.

This shows the change in Sisley's compositional methods in the 1880s – he now concentrates on effects of overall texture with his broken brushwork, instead of the distinct compositional accents characteristic of the 1870s. Here he gives the scene a continuous animation, with full, rich touches in grass and trees, producing a surface as sumptuous as in Monet's highly worked paintings of the 1890s (cf. no. 78). Unlike Monet, Sisley does not use clear blues in his shadows, but treats the foliage in varied greens alone, in contrast to the red-brown branches of the trees. Many of Sisley's works of this period have strongly asymmetrical compositions of this type.

Lent by a Private Collector.

113 La vieille Église de Moret par la Pluie – Côté du Transept

1894 signed and dated.
73.5 × 60.5cm / 29 × 23¾in.
Refs: *D* no. 834; *Nottingham* 1971, no. 14.

Sisley's series of 12 views of Moret Church of 1893-4 must be discussed in relation to the series of Rouen Cathedral which Monet started in 1892, which surely inspired Sisley to begin his *Churches*. But, once posed, this comparison tells one as much about the differences between the series as about their similarities. Monet isolates his façade from its setting, and uses it as the vehicle of an elaborate sequence of colour-compositions, while Sisley shows the covered market at the base of his church, and includes figures. Sisley too remains far more interested in specific weather-effects, rather than the generalised atmospheric 'enveloppe' which preoccupied Monet. Equally, the Sisleys lack the suggestive quality which makes the Monets so enigmatic.

Lent by the City Museum and Art Gallery, Birmingham.

IV : The Influence of Impressionism in Britain

Clausen, George (1852-1944)

Born in London. Trained under Edwin Long, and at Royal College of Art. Visited Belgium and Holland 1875-6, Paris 1883, where worked under Cabanel. Showed at R.A. from 1876, founder-member of N.E.A.C. 1886, elected A.R.A. 1895, R.A. 1908, knighted 1927. Much influenced by Bastien-Lepage in 1880s, but colouring affected by Impressionism after *c.* 1890. Main themes rural and agricultural.

114 Dusk

Plate XXIIb

1903 signed and dated.
62 × 73.5cm / 24½ × 29in.

Theme, colour and surface show Clausen's interest in Monet's *Haystacks* (cf. no. 78), but he sets off the coloured area of the painting against a dominantly tonal foreground, with a small peasant figure, and silhouetted trees which derive from Corot – an unusual and successful amalgamation of colour-painting and tonal painting.

Lent by the Laing Art Gallery and Museum, Newcastle upon Tyne.

115 Winter Morning

[1905/6] signed.
64.3 × 76.8cm / 25⅜ × 30¼in.
Ref: *Royal Academy of Arts Bicentenary Exhibition*, 1968, no. 429.

Clausen continued after 1900 to work on the peasant-themes which he had derived from Bastien-Lepage, with figures and references to agricultural labour in his scenes. In this painting, shown at the R.A. in 1906, the rich paint-surface owes much to Monet, but Clausen only introduces broken atmospheric colour in parts of it, and retains a liking for strong tonal contrasts, and for compositions with multiple focuses of interest, very unlike the simple images Monet favoured in the 1890s.

Lent by the City Art Galleries, Manchester.

Conder, Charles (1868-1909)

Born in London. Moved to Australia 1883, where met Tom Roberts and Arthur Streeton 1887. They held 'The 9 by 5 Impression Exhibition' in Melbourne 1889. Based in Paris 1890-4, where met William Rothenstein. Thereafter based in London, visited Dieppe often, Venice 1904, Spain 1905 etc. Showed at N.E.A.C. from 1893, member 1900. Some landscape work, after *c.* 1895 most of work in decorative Rococo vein.

116 Yport

1892 signed and inscribed YPORT 1892.
49 × 59.7cm / 19¼ × 23½in.
Ref: *Charles Conder*, exhibition at Graves Art Gallery, Sheffield, 1967, no. 19.

Theme and colour probably echo Monet, whose *Haystacks* (cf. no. 78) Conder had greatly admired in Paris in 1891, though Conder never used Monet's broken brushwork. He has here eliminated all dark tones, the darkest being the clear blues of parts of the sea, and of the signature (cf. Monet no. 71); otherwise, it is all light and pastelly. The seagulls supply an important diagonal.

Lent by the City of York Art Gallery.

117 Vétheuil

1892 signed and inscribed VETHEIUL [sic] 92 SEPTEMBER
47.7 × 58.5cm / 18¾ × 23in.
Ref: *Charles Conder*, exhibition at Graves Art Gallery, Sheffield, 1967, no. 17.

In 1892, Conder spent time working with Anquetin at Vétheuil, where Monet had lived 1878-81. In this scene, the house where Monet had lived is just out of sight to the right of the turret seen in the middle distance. In June 1892, Conder wrote to William Rothenstein from Vétheuil that he had 'a wonderful subject to paint in the mornings, some oak and willow trees, and a rosy bank that Apollo might have run down to find some live nymphs', and this scene, dated September, echoes this idyllic mood, with the little female figure, in modern dress, standing in for the nymphs. The whole surface is conceived in simple zones of light

colour, without disturbing the surface unity with any strong brushwork.

Lent by Peyton Skipwith, Esq.

Fisher, Mark (1841-1923)

Born in Boston, Massachusetts. To Paris 1861, met Sisley in Gleyre's studio (and presumably Monet, Renoir too). Worked much in Normandy. Moved base to England 1872, when first exhibited at R.A. Exchanged paintings with Sisley *c.* 1874 (the Sisley is in City Art Gallery, Manchester – cf. *Alfred Sisley*, exhibition at Nottingham University, 1971, no. 4). Exhibited at N.E.A.C. from 1889, member 1892. Elected A.R.A. 1911, R.A. 1919. Worked on landscape and rural themes, in increasingly light, bright palette.

118 Haycart at Sunset

[*c.* 1888 ?] signed.
35.5 × 42.5cm / 14 × 16¾in.

Painted at Longstock, Hampshire, this painting shows the freedom of Fisher's handling, and the range of varied colour he used, not merely in the dazzling sunset sky, but also in the foreground. Parallels suggest themselves particularly with Pissarro's work of 1876-7 (e.g. *La Route d'Ennery*, Jeu de Paume, Paris), but there is no evidence of a direct connection, or indication that Fisher kept up his links with the Impressionists after the 1870s, though he would certainly have seen their later work. From the 1880s on, Fisher consistently used Impressionist-type brushwork, and modelled his forms principally in terms of colour.

Lent by E. R. Robertson, Esq.

Gore, Spencer (1878-1914)

At Slade School 1896-9. Met Sickert in Dieppe 1904. Exhibited at N.E.A.C. from 1906, member 1909. Founder-member of Fitzroy Street Group 1907 with Sickert, William Rothenstein, Lucien Pissarro etc. Increasingly affected by Post-Impressionists 1909+, with rest of Camden Town Group. Painted landscapes, townscapes, modern-life subjects, figures etc.

119 A Ballet

[1907] stamped with the signature.
45.7 × 35.5cm / 18 × 14in.

In this little scene, the debts to Degas are obvious, but its richness of colour and brush-texture show Gore harnessing the techniques of Impressionist landscape to the artificial light of the theatre interior, and giving the subject a visual intensity rarely matched by Degas, and never by Sickert in his theatre-scenes (cf. no. 127). Gore and Sickert were very close at this time, and Sickert's contemporary figure-subjects (e.g. no. 131) show a similar interest in light-effects and dense paint-surfaces.

Lent by a Private Collector.

120 The Garden, Garth House

Plate XXIIIb

[1908] signed.
51.5 × 61cm / 20¼ × 24in.
Ref: *Spencer Gore*, exhibition at The Minories, Colchester, etc., 1970, no. 15.

This fresh outdoor scene shows Gore's work at its closest to the French Impressionists, particularly to Pissarro's *Kew Gardens* paintings of 1892, and Monet's figure-scenes of the later 1880s (e.g. *Le Printemps*, 1886, Fitzwilliam Museum, Cambridge). Gore uses colour-contrasts and varied brushwork to give the whole scene great mobility and interest, modelling his forms by colour-nuances with full soft hues in the shadows.

Lent by the Walker Art Gallery, Liverpool.

Orpen, William (1878-1931)

Born Ireland. At Slade School from 1896. Member of N.E.A.C. 1900, elected A.R.A. 1910, R.A. 1919, knighted 1918. Principally portraitist and genre-painter.

121 Homage to Manet

1909 signed and dated.
163 × 130cm / 64⅛ × 51⅛in.

Orpen's painting is a tribute to Manet on two levels, in theme and in treatment. Beneath Manet's *Eva Gonzalès* (1870, National Gallery) sit the novelist George Moore, Wilson Steer, Tonks, and the painting's new owner Sir Hugh Lane, who bought it in 1906; standing are the critic D. S. McColl, and Sickert. Orpen seems to have conceived the painting in 1906, when the Manet may have hung for a while in his studio – by 1909 it was on show in the Municipal Gallery, Dublin. A photograph survives of Orpen's painting before completion (in F. Wedmore, *Some of the Moderns*, 1909), which shows a curtain hanging from the left side of *Eva Gonzalès*, as if she had just been unveiled. Manet's impact on Orpen is clear in the small coloured accents set off against the tonal contrasts of the rest, and in the fluent painterly brushwork, though the overall format of the painting is perhaps Manet seen at second hand, via John Singer Sargent's fashionable group-portraits.

Lent by the City Art Galleries, Manchester.

Pissarro, Lucien (1863-1944)

Eldest son of Camille Pissarro. Studied in London 1883-4. Worked and exhibited with his father in late 1880s. Settled in London 1890. Much work as illustrator etc. from 1884, founded Eragny Press 1894. Exhibited at N.E.A.C. from 1904, member 1906. Founder-member of Fitzroy Street Group 1907. Principally a landscapist.

122 L'Église d'Éragny

1886 signed and dated.
51 × 70cm / 20 × 27½in.
Ref: *Catalogue of Paintings in the Ashmolean Museum*, 2nd ed., p. 120, no. A 836.

In his early works, Lucien kept closely to his father's style of the period, here using the pointilliste handling which Camille adopted at the beginning of 1886, in a view of their home-village of Éragny. Lucien sets off the dominantly green colour-scheme with a red signature. Compare his father's no. 91.

Lent by the Visitors of the Ashmolean Museum, Oxford.

123 Route de Thierceville

1893 signed and dated.
60 × 73cm / 23½ × 28¾in.
Ref: *Catalogue of Paintings in the Ashmolean Museum*, 2nd ed., p. 120, no. A 837.

Painted during the spell Lucien spent in France between his marriage to Esther Bensusan in August 1892, and their moving to Epping in summer 1893. Like his father at this period, Lucien was looking for ways to achieve a unified picture-surface without the systematisation imposed by the pointilliste method. Here, he uses broad strokes of the brush over sky and land, and breaks the surface with more linear accents in the trees.

Lent by the Visitors of the Ashmolean Museum, Oxford.

124 Esther with Orovida in the Garden at Epping

[1894 ?] not signed.
32 × 23.5cm / 12½ × 9¼in.

Orovida was born at Epping in October 1893, and this little sketch probably dates from the following summer; it shows Lucien working very spontaneously, with clear colour and varied brushwork, unlike his more finished oils of the period (e.g. no. 123).

Lent by Philip Gwyn, Esq.

Rothenstein, William (1872-1945)

Born in Bradford. At Slade School 1888. Studied in Paris 1889-93, met Conder, encouraged by Degas, Whistler, Pissarro. Exhibited at N.E.A.C. from 1893, member 1894. Settled in London 1894. Knighted 1931.

125 A Farm in Burgundy

Plate XXIIIa

1906 initialed and dated.
56 × 76 / 22 × 30in.
Ref: *The Arts & Crafts Movement*, exhibition at Fine Art Society, London, 1973, no. P 102.

In his autobiography, Rothenstein defined his aims from *c.* 1900 as being 'to achieve the vitality which results from direct contact with nature, with nature's final

simplicity and radiance'. He never fully endorsed the Impressionists' methods, but in some works, like this canvas done at St-Seine-l'Abbaye near Dijon in 1906, his work shows the impact of Impressionist landscape in colour and texture. Blue is used for some small shadow-areas (though not for the larger areas of shade, or in the foliage), and he achieves a crusty surface for buildings and foliage not unlike that in some of Monet's *Rouen Cathedrals*. But his interest in the architectural forms of farm buildings, which he shared with Clausen, has perhaps more in common with Pissarro's late Paris views (cf. no. 94).

Lent by the William Darby Gallery.

Sargent, John Singer
(1856-1925)

Born in Florence of American parents. Studied in Paris from 1874, under Carolus-Duran. Met Monet 1876. Showed at Salon 1877-84. Moved base to England 1885. Closest to Monet *c.* 1885-90, when his outdoor work was at its height. Showed at N.E.A.C. from 1886; elected A.R.A. 1894, R.A. 1897. Travelled widely throughout career. Principally portraitist, also landscapist, watercolourist.

126 Claude Monet painting at the Edge of a Wood

[*c.* 1890?] not signed.
54 × 65cm/21¼ × 25⅝in.
Ref: R. Ormond, *Sargent*, London 1970, p. 41-2, 234.

Sargent had met Monet in 1876, but only got to know him well in the later 1880s, and it is from this date that Sargent's only truly Impressionist works date. In some of them, he uses full colour and broken brushwork much like Monet's, and he also experimented with working on large figure-compositions out of doors (e.g. *Carnation, Lily, Lily, Rose*, shown at R.A. 1887, Tate Gallery, on loan to Mappin Art Gallery, Sheffield). This sketch of Monet at work is less specific in its effects of lighting, and Sargent seems deliberately to have included richer colour on Monet's canvas than in the background trees – perhaps a friendly comment on Monet's exaggeration of natural colour. The painting is normally dated *c.* 1887/9, but can probably be dated to 1890 from the subject at which Monet is working.

Lent by the Tate Gallery

Sickert, Walter Richard
(1860-1942)

Born in Munich, settled in England 1868. At Slade School 1881-2. Met Whistler 1882, Degas in Paris 1883. Regular visits to Dieppe from 1885. First visit to Venice 1895. Based in Dieppe 1898-1905, thereafter in London. Exhibited at N.E.A.C. from 1888, with Les XX in Brussels, etc. Wrote preface to 'London Impressionists' exhibition 1889, and much art-criticism thereafter. Founder-member of Fitzroy Street Group 1907. Elected A.R.A. 1924, R.A. 1934, resigned 1935. Main themes townscape and figures, especially modern-life themes.

Abbreviation: *B : Wendy Baron*, London, 1973 (inc. catalogue raisonné).

127 'The Boy I love is up in the Gallery' (The Gallery of the Old Bedford)

[1894/5] signed.
76.2 × 60.4/30 × 23¾in.
Ref: *B* no. 73.

In a long sequence of paintings from the late 1880s, Sickert reinterpreted Degas's theatre-interiors in terms of the London music-hall and working-class entertainments. Sickert felt, as he said in his preface to the 'London Impressionists' exhibition in 1889, that the best theme for 'those who live in the most wonderful and complex city in the world' was to 'render the magic and poetry which they daily see around them.' This painting was shown at the N.E.A.C. exhibition of winter 1895 with the title of a popular song; in it, he contrasts the highlit ornaments of the theatre with the drab clothes of the audience, and makes a spatial play with the wall-mirror on the left.

Lent by the Walker Art Gallery, Liverpool

128 The Dogana and Santa Maria della Salute

1896 signed and dated.
42.5 × 61cm / 16¾ × 24in.
Ref: *B* no. 80.

This canvas dates from Sickert's first period of work in Venice, and shows more concern for atmospheric colour than most of his Venice work, particularly in the sky, perhaps echoing the colour-schemes of Monet's *Rouen Cathedral* series, which Sickert would probably have seen in Paris in 1895. The squaring up of the area of the buildings – a method he shared with Degas – suggests that the painting was worked up from drawings, not direct from the subject. Sickert has here chosen one of the stock subjects of the Venetian view-painter.

Lent by a Private Collector.

129 La Rue Pecquet, Dieppe

1900 signed and inscribed le 5 Novembre 1900.
54.6 × 45.7cm / 21½ × 18in.
Ref: *B* no. 115.

Sickert had spent several summers in fashionable Dieppe before he moved his base there in 1898. He painted many views of the old town, particularly of the streets leading to the church of St-Jacques, which are similar in type to Sisley's views of Moret (cf. no. 113), and to the views Pissarro was to do at Dieppe in 1901-2. This example is exceptional for its precise dating, to the day, but the existence of a drawing, which seems to be preparatory for this version of the subject, suggests that even this one is not an outdoor work. The lighting is quite precise, but the brushwork is flat, and the colour muted, showing how different Sickert's aims were from those of the Impressionist landscapists.

Lent by the City Museum and Art Gallery, Birmingham.

130 The Horses of St Mark's, Venice

1901 signed and dated.
62.2 × 48.3cm / 24½ × 19in.
Ref: *B* no. 133.

A frequent motif for Sickert, this cut-off view of the top of St Mark's façade may well derive from Monet's treatment of the façade of Rouen Cathedral, but in these canvases Sickert's concern is not for atmospheric nuances; he concentrates on the golden ornaments set off against the flat blue of the sky, and leaves the rest of the composition, including the horses, muted and unemphasised.

Lent by a Private Collector.

131 Mornington Crescent Nude reclining

Plate XXIV

[*c.* 1907] signed.
45.7 × 50.8cm / 18 × 20in.
Ref: *B* no. 261.

After his return from Dieppe in 1905, Sickert for a while used more broken brushwork and more specific light-effects than previously, perhaps as a result of his contacts with the artists with whom he made up the Fitzroy Street Group in 1907 (cf. Gore no. 119). This intimate and erotic nude is near the beginning of the sequence which included the Camden Town nudes of 1909+.

Lent by Mrs P. Hill.

Steer, Philip Wilson (1860-1942)

Studied in Paris 1882-4 under Bouguereau and Cabanel, thereafter based in England, with frequent visits to France. Exhibited at R.A. 1883-4, Paris Salon 1884, founder-member of N.E.A.C. 1886, showed with Les XX in Brussels, and with 'London Impressionists' 1889. Seems not to have met French Impressionist painters, but much influenced by them *c.* 1887-94, thereafter more English in style. Principally landscapist, some figure-work.

Abbreviation: *L*: B. Laughton, *Philip Wilson Steer*, Oxford 1971 (inc. catalogue raisonné).

132 A Summer's Evening

[1887-8] not signed.
146 × 228.6cm / 57½ × 90in.
Refs: *L* no. 36; Sotheby's Sale, 15 December 1971, lot 22.

Exhibited at the N.E.A.C. in April 1888, this monumental composition is the first work in

which Steer showed direct influence from French Impressionist painting; the lattice-work of contrasting colours on the beach and figures is quite unlike anything in his previous work. This new style may have been the result of seeing the Monets exhibited at the Royal Society of British Artists in December 1887 (one was of Belle-Isle – cf. no. 76), and the long, parallel strokes of colour on parts of the figures, apparently ignoring their curves, suggests a parallel with Degas's pastels (cf. no. 58). Its subject, an Arcadian idyll, was not uncommon in England at the time, but its handling made the painting very startling in 1888. Seurat was working at the same time on his *Poseuses* (Barnes Foundation, Merion, Pennsylvania), and the two works were shown together at Les XX in 1889; but in technique the two are quite different, and Steer would, it seems, have had no chance to see Seurat's work so early.

Lent by a Private Collector.

133 Knucklebones

[1889] signed.
61 × 76.2cm/24 × 30in.
Ref: *L* no. 46.

Exhibited at the 'London Impressionists' exhibition in December 1889, this early example of Steer's beach-scenes shows his technique at a transitional stage. The colour of the figures is not very broken, but the beach and water are treated differently, with free Monet-like strokes on the water (cf. no. 76), and broken dots and dabs on the beach, in contrasting colours on the light brown canvas. This use of a near-pointilliste technique to render pebbles on a beach, in a very literal way, is very different from Seurat's imposition of a uniform handling to all types of surface-texture, and Steer may have reached his solution without seeing Seurat's work – there is no evidence that he visited Brussels for the Les XX exhibition in 1889 (cf. no. 132).

Lent by Ipswich Museums and Art Galleries.

134 Children paddling, Walberswick

Plate XXIb

[*c.* 1889-] 1894 signed and dated.
64 × 92.4cm/25¼ × 36⅜in.
Ref: *L* no. 69.

Though dated 1894, this canvas, which bears signs of much reworking, was probably started several years earlier; it shows Steer having fully come to terms with the methods of colour-composition towards which he was moving in no. 133, and treating the whole surface in broken strokes of contrasting colours. Steer has emphasised at a late stage the contrasts between blues and oranges (cf. Monet no. 78), and uses the red central figure (which is probably a late addition) as the pivot round which these contrasts operate. The figure on the beach is close to Monet's figures of the period (cf. *Le Printemps*, 1886, Fitzwilliam Museum, Cambridge). Though in treatment Steer's Walberswick paintings are the closest he ever came to French Impressionism, the combination in them of animated children and bright seashores is quite unlike anything in French painting.

Lent by the Fitzwilliam Museum, Cambridge.

135 The Golden Valley, Stroud

1902 signed and dated.
66 × 81.4cm/26 × 32in.
Ref: *L* no. 300.

Exhibited at the N.E.A.C. in 1903, this painting shows a very different view of nature from Steer's beach-scenes of 1887-94. Steer now concentrates on an expansive treatment of his subjects, seen in wide panoramas of an almost visionary quality, often of very Turnerian motifs. The forms are absorbed here into a dense, flecked surface, mainly worked with the palette-knife, suggesting the influence of Monticelli (no. 48), as well as the later Constable (no. 12). The colour-scheme, dominated by greens and golden yellows, is a return to Claude and Gainsborough, with none of the rich blue shadows of Steer's Impressionist phase, though the colour-nuances in sky and distance show what Steer had learned from Impressionism.

Lent by a Private Collector.

Stott, Edward (1859-1918)

Studied in Paris 1882-3 under Carolus-Duran and Cabanel, thereafter lived in England. Showed at R.A. from 1883; founder-member

of N.E.A.C. 1886, elected A.R.A. 1906. English pastoral themes, later with more allegorical subjects.

136 Gleaners

[1892] signed.
51.5×77cm/20¼×30¼in.
Ref: *Studio*, VI (Nov. 1895), p. 74-6.

Stott drew his subjects from the countryside round Amberley on the South Downs, and his treatment of the rural scene, like Clausen's, grew out of Millet (cf. no. 47) and Bastien-Lepage, and Bastien-Lepage here lies behind the brushwork of the foreground. But in colour, Stott has clearly followed Monet's example (cf. no. 78), in the background contrasts, which are picked up in the soft nuances of the foreground. The work was exhibited at the New Gallery in 1892. By this date, Stott had stopped working out of doors on his exhibition paintings, in favour of composing them from small studies.

Lent by Peyton Skipwith, Esq.

Tonks, Henry

Part-time art-student while training as doctor 1888-93, then became teacher at Slade 1893, Professor there from 1918, great influence as teacher. Exhibited at N.E.A.C. from 1892, member 1895. Painted mainly interiors with figures.

137 The Hat Shop

Plate 1892 dated and initialed.
XXb 67.3×92.5cm/26½×36½in.
Ref: *Catalogue of Paintings*, City Museum and Art Gallery, Birmingham, 1960, p. 144, no. P. 105'51.

In subject, composition and treatment, this is a tribute to Degas. Degas often painted milliners, and its multi-focus composition, and use of colour-accents echoes works like no. 55, or Degas's *Répétition* which Sickert lent to the N.E.A.C. in 1891 (now in Metropolitan Museum of Art, New York). Tonks, though, includes more anecdotal and psychological suggestions than Degas ever did. In later works, Tonks adopted richer colour and more broken brushwork.

Lent by the City Museum and Art Gallery, Birmingham.

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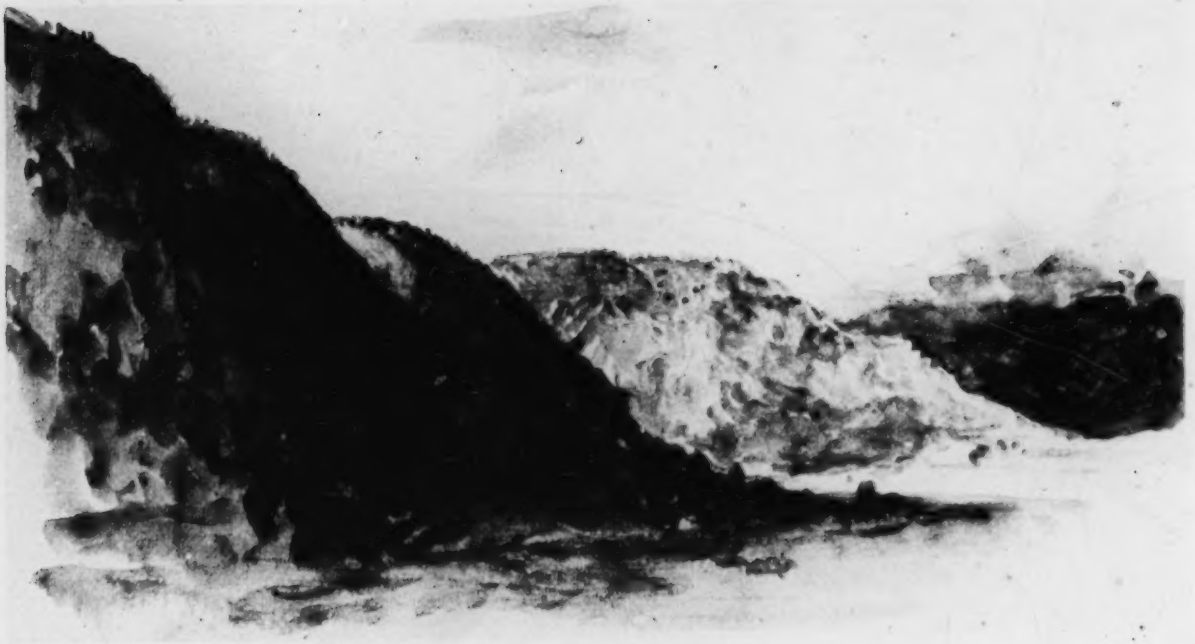

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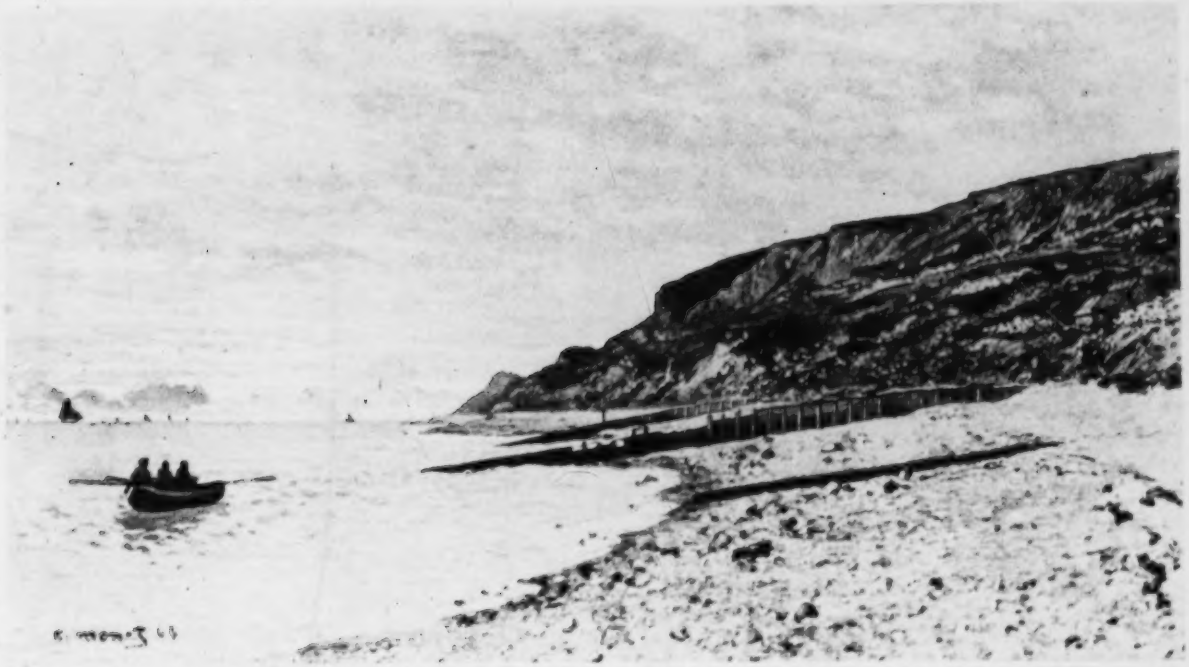

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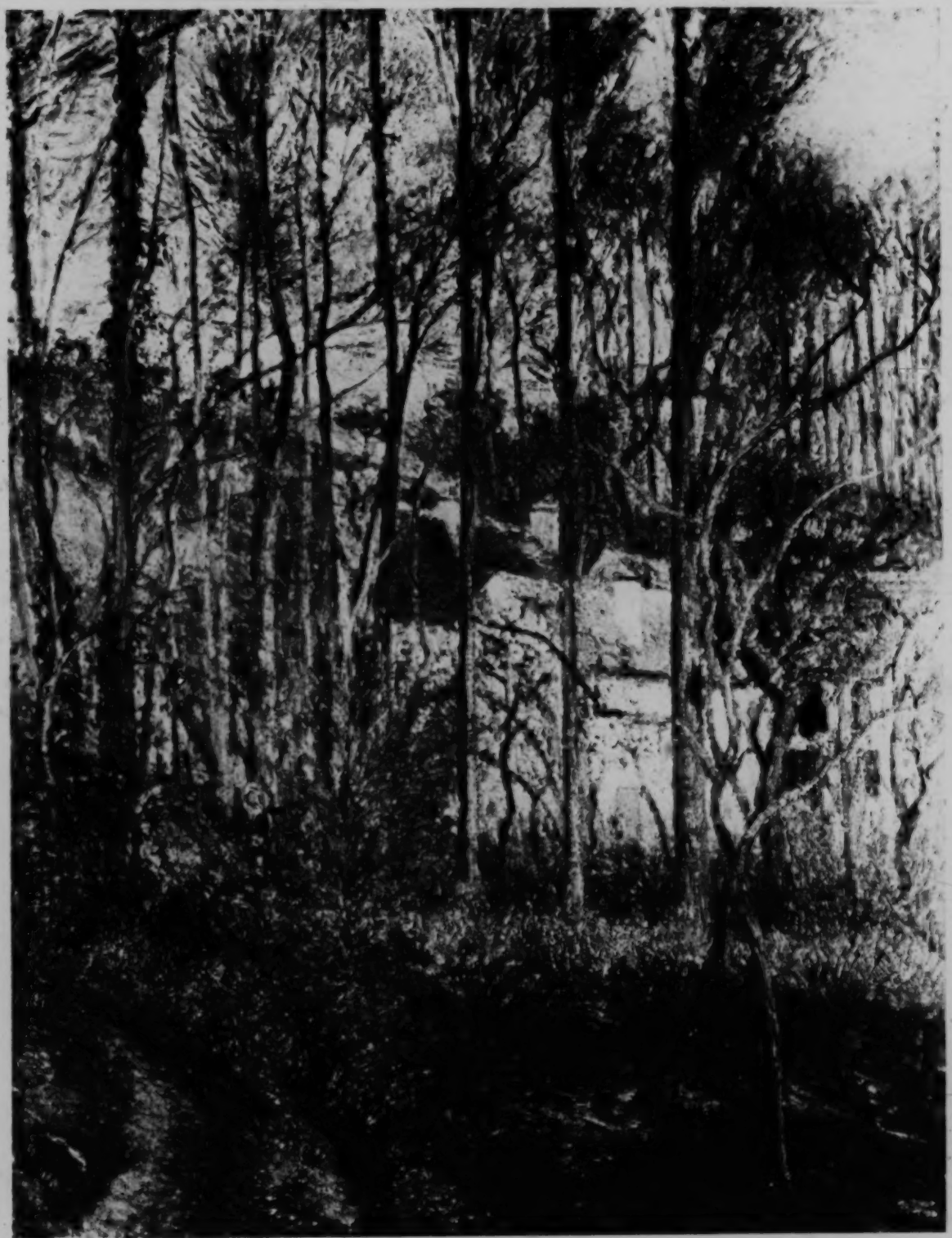

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